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February 17-19, 1989
Grove Park Inn

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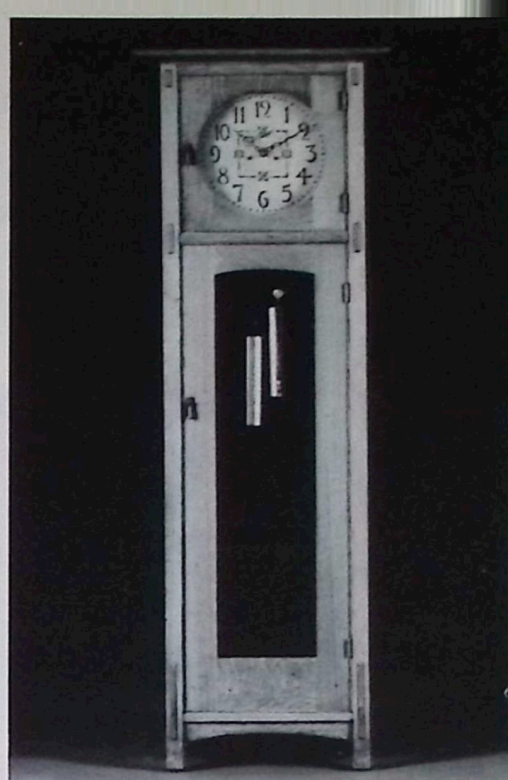
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For further information regarding consignments to our semi-annual auctions, please contact Nancy McClelland or Patrick Meehan at 212/546-1084, or see us at the Grove Park Inn Conference.



A fine tall case clock produced by Leopold Stickley for his brother Gustav Stickley, c. 1908, sold for \$71,500



A fine and highly important leaded glass and bronze table lamp designed by Frank Lloyd Wright and probably executed by Linden Glass Company for the Susan Lawrence Dana House, Springfield, Illinois, c. 1903, sold by private treaty for \$704,000



A highly important oak and wrought-iron sideboard created by Gustav Stickley for the interior of his house at 438 Columbus Avenue in Syracuse, New York sold for \$363,000, the record for Art & Crafts furniture, including Stickley



A rare brass 3-branch candelabra by the Jarvie Shop, 10 1/4 inches high, sold for \$22,000



A fine and important leaded glass and Honduras mahogany ceiling light, designed by Charles and Henry Greene, executed by the workshops of Peter Hall and Emil Lange for the Robert R. Blacker House, Pasadena, California, c. 1907-1909, 28 1/2 inches diameter, sold for \$170,500



A fine Dirk Van Erp copper and mica table lamp, 24 1/4 inches high, sold for \$66,000

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ALBERT BERRY LAMP
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Bruce Johnson
Conference Director

George Viall
Showroom Manager

Linda Welsh
Beth & Jim Magill
Cheryl Thomas Orengo
Assistants

Grove Park Inn
290 Macon Avenue
Asheville, N.C.
(800) 438-5800

Joyce Papierski
Convention Manager

Maggie Schlubach
Public Relations

Craig Madison
Sales & Advertising

Knock On Wood Publications
Bruce Johnson, Publisher
P.O. Box 6660
Durham, N.C. 27708
(919) 286-9522

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Front Cover: Grove Park Inn Vase and Chair designed and produced by the Roycrofters in 1913. Chair: oak with leather seat, orb and cross shop-mark, 41" h. Vase: hand-hammered copper, 22" h., inscribed on base (see photograph). Photographs by Alan Dehmer, Durham, N.C.

Back Cover: Great Hall fireplace, Grove Park Inn, circa 1915. Chandeliers by Roycrofters.

Masthead: Adapted from original stencil in 1913 Palm Court, Grove Park Inn. Artist: Andrew Schiermeier, St. Louis. Copyright 1989.

THE G.P.I. AMERICAN BEAUTY VASE
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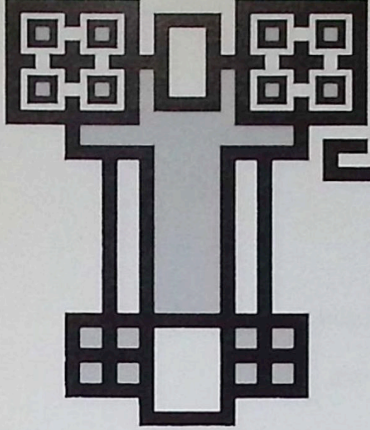
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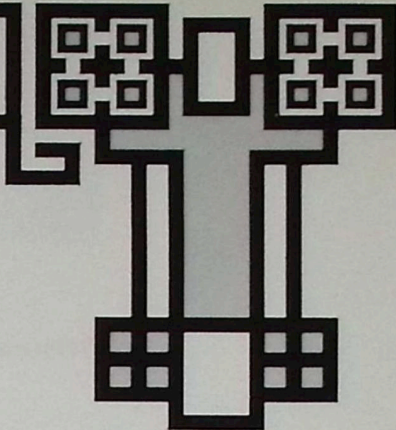
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AGENDA



Grove Park Inn Arts & Crafts Conference February 17-19, 1989

Friday, February 17th

- | | |
|--------|---|
| 2:00pm | Walking tour of the Inn (Great Hall) |
| 4:30pm | Walking tour of the Inn (Great Hall) |
| 8:00pm | Welcome (Vanderbilt: Grand Ballroom C) |
| 8:15pm | Seminar: "Why Grueby?"
David Rago
(Vanderbilt: Grand Ballroom C) |
| 9:00pm | Seminar: "Harvey Ellis: Craftsman Furniture Designer"
Beth Cathers
(Vanderbilt: Grand Ballroom C) |

Saturday, February 18th

- | | |
|--------------|---|
| 7:30-9:00am | Continental Breakfast (Eisenhower Pre-Function) |
| 8:45am | Announcements (Vanderbilt: Grand Ballroom C) |
| 9:00am | Seminar: "The Furniture of L. & J.G. Stickley"
Dr. Donald A. Davidoff
(Vanderbilt: Grand Ballroom C) |
| 10:00am | Seminar: "Arts and Crafts Period Jewelry"
Rosalie Berberian
(Vanderbilt: Grand Ballroom C) |
| 11:00am | Seminar: "The Art of Artus Van Briggel"
Dr. Eugene Hecht
(Vanderbilt: Grand Ballroom C) |
| 1:00pm | Antiques Show: Weekend Participants' Preview
(Vanderbilt: Grand Ballroom A & B, Coolidge and Eisenhower) |
| 2:00pm | Antiques Show opens to the public. |
| 6:00pm | Antiques Show closes. |
| 9:00-11:00pm | "Casino Night" for Weekend Participants
(Vanderbilt: Grand Ballroom C) |

Sunday, February 19th

- | | |
|-------------|---|
| 7:30-9:30am | Continental Breakfast (Eisenhower Pre-Function) |
| 9:30am | Seminar: "The Craftsman Bungalow: A Total Living Environment"
Dr. Mary Ann Smith
(Vanderbilt: Grand Ballroom C) |
| 10:30am | Seminar: "Karl Kipp and the Roycroft Copper Shop"
Boice Lydell
(Vanderbilt: Grand Ballroom C) |
| 12:00pm | Antiques Show (Vanderbilt: Grand Ballroom A & B, Coolidge and Eisenhower) |
| 5:00pm | Antiques Show closes. |

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EDITORIAL



A Letter from the Editor: "A Challenge to All Arts & Crafts Collectors"

A few months ago I had the opportunity to speak before a group of collectors who were attending an antiques show in Raleigh. They wanted to learn more about the Arts and Crafts movement, motivated, no doubt, by the increasing number of related magazine and newspaper articles they had been reading. Afterwards, a couple from Chicago stayed until the room had nearly cleared, then came forward as I was packing away my slides. The man, who was in his late fifties or early sixties, handed me a beautiful silver chalice. Instinctively I turned it over and read aloud: "Randahl Hand Wrought Sterling."

"I'm Julius Randahl's son," he announced.

I was flabbergasted. The Randahls had been vacationing in the area when they heard that I was going to be speaking on the Arts and Crafts movement and came to learn more about the era in which Julius Randahl had first been a Chicago silversmith. "We had no idea anyone cared anything about his work," Mr. Randahl explained. "We sold the business and the building a few years ago and just left everything that was there for the new owners."

What bothered me more than the fact that this couple was totally unaware of the important role Julius Randahl had played in the Arts and Crafts movement was the fact that no one had ever sought them out to glean from them any information or material they might have stored away - memories, drawings, postcards, tools, family photographs, letters, records or personal recollections. If I had met this couple by chance in Raleigh, I thought, how many others like them must there be across the country? More importantly, for how much longer?

One of the most frustrating aspects of being an Arts and Crafts collector is discovering how little documented information is available on your area of particular interest. With few exceptions, such as Newcomb, Van Briggles or Roseville pottery, Craftsman, Greene and Greene or Frank Lloyd Wright furniture, we cannot find in-depth studies and detailed information on Arts and Crafts firms of rising importance.

The reasons are numerous and, to a certain extent, justifiable. Fires were commonplace in potteries with makeshift kilns and in furniture factories without sophisticated dust removal systems; production records, personnel lists, shipping vouchers, blueprints, and catalogs were destroyed in what seemed an inevitable cycle of blazes. Add to that fifty years of neglect and lack of recognition of

the movement's historical importance, plus a current void of financial incentive for researchers, and you can begin to understand why so little is widely known about so many craftsmen who worked only a few decades ago.

But for those of us today who collect the decorative arts from the first quarter of the twentieth century, more justification will be required if we are to escape being branded as the carpetbaggers of the Arts and Crafts revival. Perhaps we still suffer from a deep-seated belief that the current interest in the Arts and Crafts movement is not unlike the appearance of Halley's Comet, a phenomenon that is destined to be repeated every 76 years, but only as a brief, bright flash across the sky, a momentary diversion, a curiosity that will evoke a fainter response with each encore performance.

Perhaps it is this persistent belief that has prevented so many collectors from doing even basic research - combing through business directories, interviewing nearby families of craftsmen and women who worked in the Arts and Crafts era, collecting information from local histories, and culling old newspapers for announcements of shop openings, new owners, addresses of locations, expansions, personnel changes, and closings.

My challenge to each of the participants at the 1989 Grove Park Inn Arts and Crafts Conference is to select an individual or firm (ideally one which worked near your home) and to collect in the next year as much information as you can from your local library, historical society, museums, amateur historians, and, most important, from the descendants of the owners and principal craftsmen. Perhaps, too, by the time we gather again there will be an appropriate location where original documents, photocopies of papers, video tapes and tape recordings, and photographs can be loaned or donated, cataloged and preserved for all present and future Arts and Crafts scholars.

And hopefully, then, we will not be remembered as the generation of collectors who became so infatuated by the meteoric rise in prices that we neglected the obligation we bear to the next generation of Arts and Crafts collectors: the preservation not only of the furniture, pottery and metalware of the Arts and Crafts movement, but of the history of the people, the social climate and the events without which we would never have had the opportunity to enjoy those pieces in our collections today.

Bruce Johnson

VIEWPOINTS

"It's a 'Gus,' Isn't It?" — and — "A Wolf in Sheep's Clothing?"

I love a good esoteric discussion. I guess it makes me realize that I do indeed know quite a bit while I come to terms with just how little that really is. A particularly hot August night last summer I was having one of those discussions with a well known, very knowledgeable collector. He was looking for a particular table, when I mentioned a Craftsman spindle piece I had for sale. There was a pause, a look on his face like the one your dog gives you with his head cocked to one side, then the question: "Craftsman, what's Craftsman?"

After a several minute explanation of how Gustav Stickley used "Craftsman" as the trademarked name of his furniture, I composed myself and we continued. I suppose I might have gone into shock if I hadn't had a similar experience with a variety of collectors on at least a half dozen other occasions. In fact over the years I've found very few enthusiasts or scholars ever use the "Craftsman" name. And I could never really understand why.

Although it does appear that the trademark was not clearly used until 1907, one thing is for sure. Gustav Stickley was personally committed to the endeavor of distinguishing his furniture from all others by use of the "Craftsman" name.



It seems appropriate that all of us then, from beginning collector to the advanced, should at least know what "Craftsman" refers to, if not begin to use that name rather than "Gustav" or "Gus."

So, if you're having a conversation with someone and you're discussing a particular piece that they refer to as "a Gus," cock your head to one side, put that confused look on your face and nicely say: "a Gus? ... oh, you mean Craftsman."

Bruce Szopo
Duke Gallery



A tremendous amount of speculation has followed the sale of the fraudulent "inlaid" Gustav Stickley dropfront desk in my last auction in October of 1988. While some of the accusations are, in fact, accurate, the majority of the comments on the subject are at least untrue, if not spiteful and libelous.

The sensitivity of the issue has dissuaded at least one reporter from publishing "the whole story." Until we can get that into print, I would like to take this opportunity to simply and objectively state the facts as we know them at this time. These are:

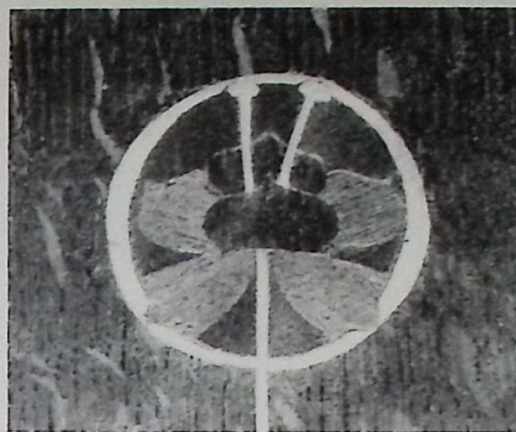
- The desk was the same one that sold at Sotheby's Arcade auction in Manhattan in November of 1987.
- The desk was purchased by an upstate New York dealer and did end up with refinisher Matthew Wolf.
- The desk, at the very least, was entirely without its inlay. Mr. Wolf did fit the desk with inlay that was completely new.
- After the advance payment was repaid to David Rago auctions, the desk was returned to Matthew Wolf.

Further, we believe that the upstate New York dealer, contrary to the judgments of the rumor mill, was ultimately not involved with the fraudulent representation of the desk, but rather had previously forfeited his interest in lieu of fees due Mr. Wolf for other work. As far as we can tell, and according to Mr. Wolf himself, Mr. Wolf acted entirely on his own.

When the desk was consigned to our auction last summer, a sum of \$10,500 was advanced against its expected auction price. Almost all of this money, in addition to 9% of its hammer price of \$19,000, was paid back to David Rago auctions by Mr. Wolf in November. The 9% was the averaged cost of expenses for the auction and was assessed as the cost of attempting to sell the desk. Again, contrary to the judgments of the rumor mill, there were no "payoffs" to keep us from filing suit.

Rather, after speaking with several lawyers, we decided that dragging this through court would likely do more harm than good; there was little, short of filing for damages to reputation, that was available to us.

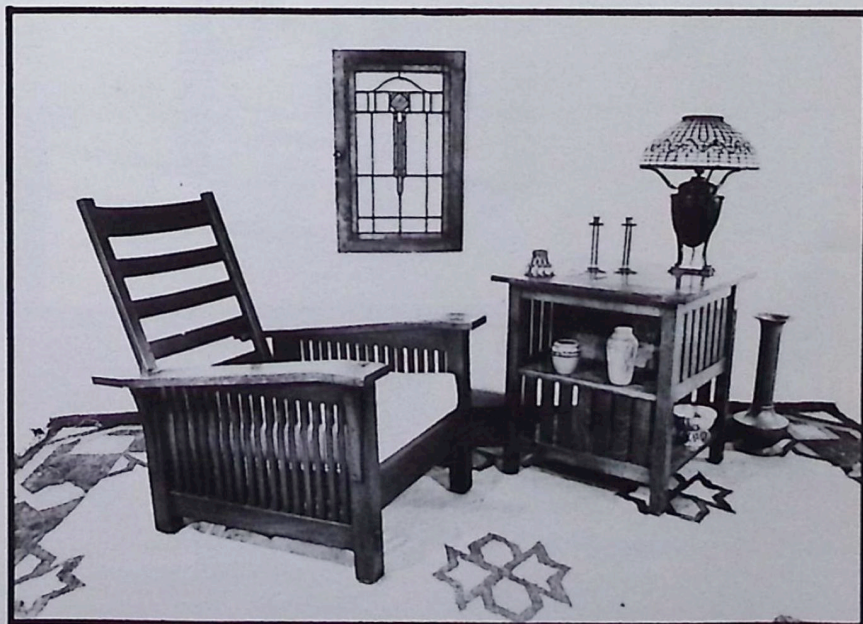
Again, contrary to some of the less than generous comments that have been circulated by one or two people, we have no intention of dropping or "whitewashing" this matter. At this point we feel that presenting the entire story, including interviews with Mr. Wolf and several of the top experts and collectors in the field, will best serve everyone's interests.



Having not experienced a problem like this before, we are at a loss to the very best avenue to take. We are open to suggestions. We can say, in the meantime, that we have no intention of letting this story fade until all of the available information is in print. We believe this to be a very serious issue and are fully aware of the responsibility that has found its way into our hands.

David Rago and Staff
Trenton, N.J.

SAVOIA'S



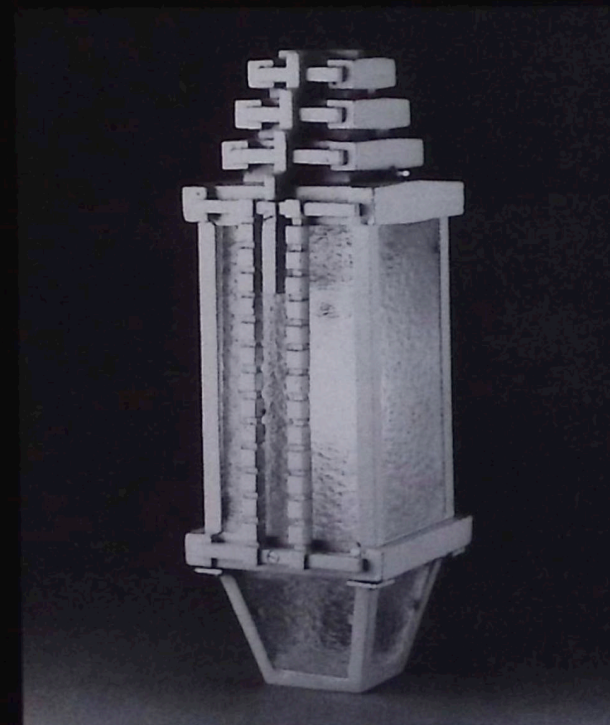
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Arts and Crafts at Sotheby's

Our auction on Saturday, March 11 will feature a fine group of pottery by Grueby, Rookwood, Teco and George Ohr; furniture, decorations and drawings by Louis Sullivan and Frank Lloyd Wright; and furniture by Charles Rohlf's, Stickley and Roycroft.

We are currently accepting consignments for our next Arts and Crafts auction to be held in June. This auction will include the Collection of American Arts and Crafts Furniture from the Estate of Walter P. Chrysler, Jr. For more information call Carolyn Holmes or Barbara E. Deisroth at (212) 606-7170.

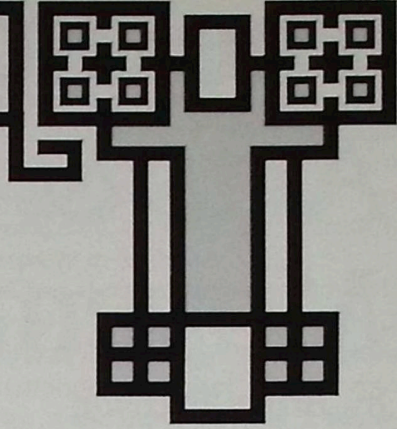
Clockwise from upper left: Dirk Van Erp copper and mica lamp, circa 1915, height 19 inches, diameter 17 1/2 inches. Auction estimate: \$15,000-20,000; Teco Pottery lotus vase, designed by Fernand Moreau, circa 1904, height 11 7/8 inches. Auction estimate: \$4,000-6,000; Charles Rohlf's fumed oak side chair, circa 1905, height 32 7/8 inches. Auction estimate: \$10,000-12,000; Frank Lloyd Wright painted iron and glass lantern, Aline Barnsdall Hollyhock House, circa 1921, height 19 1/2 inches. Auction estimate: \$10,000-15,000.

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SOTHEBY'S
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SEMINAR #1



“Why Grueby?”

— David Rago —

David Rago has been involved with American art pottery for over eighteen years as a collector, dealer, writer and, since 1984, the organizer of two annual Arts and Crafts and art pottery auctions. As a speaker, antiques columnist and, most recently, as the founding editor and publisher of The Arts and Crafts Quarterly, the Trenton, New Jersey resident has evolved into one of the most well known - and well traveled - authorities in the art pottery and Arts and Crafts world.

The Grove Park Inn and the Arts & Crafts Movement

by Bruce Johnson

When Edwin Wiley Grove swept into Asheville in the early 1900's, he took little time to ponder the philosophy of the emerging Arts and Crafts movement. The St. Louis based entrepreneur came in search of a location for a new chemical plant to manufacture Grove's Tasteless Chill Tonic and Grove's Bromo-Quinine, two patented formulas Grove had developed while a small town druggist in Paris, Tennessee.

Grove's patented formula represented the first successful transformation of powdered quinine, originally used in the treatment of malaria, into a marketable liquid. Processed from the bark of a South American bush, the liquid stimulant made Grove a millionaire in a matter of months, as tiny bottles of the legal narcotic were sold all across the country.

Grove found the climate in Asheville soothing to his own battle with chronic bronchitis and decided to establish a summer residence in the growing mountain city of 15,000 people, where he immediately began several local real estate projects.

Grove was a man with big dreams, big accounts and an even bigger ego. Grove's infatuation with Asheville prompted him to recall son-in-law Fred Seely from the Grove plantation in South America to help design and construct Edwin Wiley Grove's monument to himself: the Grove Park Inn.

While Grove provided the money and the original idea for the Inn, it was Fred Seely, a former Atlanta newspaperman and self-taught architect, who turned it into a reality.

It was Seely, not Grove, who embraced the philosophy of the Arts and Crafts movement, which had been propagated by Gustav Stickley and Elbert Hubbard, along with architects Charles Greene and Frank Lloyd Wright. Grove's grandson, Fred Seely Jr., presently of Tryon, N.C., commented that "my grandfather put a lot of money into Asheville projects, but he had no great interest in them. His interests lay in medicine and in making money."

Influenced as well by the Old Faithful Inn at Yellowstone Park, Seely designed the Grove Park Inn, with its mountainside setting, natural stone walls, and wicker and oak furniture, as a unique example of organic architecture cloaked with a rustic

The finest Resort Hotel in the world has been built at Sunset Mountain, Asheville, N. C.

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Mr. E. W. Grove, of St. Louis, Mo., has built at Asheville, N. C., the finest resort hotel in the world—Grove Park Inn. Built by hand of the great boulders of Sunset Mountain, it is full of rest and comfort and wholesomeness. The front lawn is the hundred-acre eighteen-hole golf links of the Asheville Country Club, and with its sixty acres belonging to the hotel.

The purest water obtainable is piped seventeen miles from the slopes of Mount Mitchell, over 6,000 feet altitude.

Biltmore milk and cream exclusively, supplied from 200 registered Jerseys on the estate of Mr. Geo. W. Vanderbilt. It is doubtful if this famous dairy is equaled in the world.

Four hundred one-piece rugs were made at Aubusson, France. Seven hundred pieces of furniture and over 600 lighting fixtures of solid copper made by hand by the Roycrofters.

Five hundred feet of porch at Grove Park Inn

The plumbing material is the finest that has ever been placed in any hotel in the world. Bath-tubs and fixtures all solid porcelain. No pipes visible anywhere. No radiators to be seen—all placed in recesses under windows. No electric bulbs visible.

The "Big Room," or what some call the lobby, is 80 by 120 feet, and is probably the most unique public room in the country. Two great fireplaces in it will burn twelve-foot logs.

For the golfers there are lockers and shower-bath rooms with a forty-foot swimming pool not excelled by the finest clubs in existence, and the players are less than 100 yards distant on the links.

Situated amid the most inspiring mountain scenery, Grove Park Inn offers the finest combination of climate, comfort, and happiness that we believe has ever been made possible.

Especially available for northern guests in the Spring, Fall, and Winter, going and returning from farther southern resorts, or for an all Winter resort. Persons with any form of tubercular trouble will not be received at the Inn.

Rates—American Plan—\$5.00 a day upward. Reached by the Southern Railway.

GROVE PARK INN

Sunset Mountain

Asheville, N. C.

New York Booking Office, 1180 Broadway

country spirit. The simple honesty of construction, from the natural slate floors and granite walls to the hand-hammered Roycroft lighting fixtures and the red clay tile roof, formed a close bond between it and the tenets of the Arts and Crafts movement. As Hubbard declared shortly before the Inn opened, "This hotel is the manifestation of an idea—a pet one, nursed and loved into being by one man: to build a big home, where every modern convenience is had, but with all the old-fashioned qualities of genuineness and no sham. Things made by Nature, assisted by Artists, carry sentiment."

Seely's involvement with the Arts and Crafts movement seems to have developed several years before

he undertook the design and construction of the Grove Park Inn, for he had both corresponded with Elbert Hubbard earlier and apparently had visited the Roycroft campus. In 1915 Seely wrote to Elbert Hubbard II, shortly after the drowning of Elbert Hubbard, "...after nearly fifteen years of patronage with you and the purchase of somewhere in the neighborhood of \$25,000 worth of Roycroft Shop's products of nearly every kind, from books to sideboards, I have never received a greater money's worth."

It would seem that Seely had intended or, at the least, had given the Roycroft copper and furniture shops the opportunity to furnish the entire 150 room Inn and public rooms, but when it was completed the three major sections - the Great Hall, the Plantation Dining Room and the guest rooms - had each been outfitted by a different furniture company working in a style in harmony with the Arts and Crafts movement.

The Great Hall was originally furnished with nearly two hundred

wicker chairs, tables, lamps and rockers, intended, as Gustav Stickley recommended to his customers, "to lighten the general effect of the darker and heavier oak pieces." The pieces simultaneously served to give that room and the Palm Court above it the feeling of airy spaciousness that visitors from New York and Boston had come to expect in a Southern resort. The source of the Inn's wicker furniture remains a mystery, for even though numerous early photographs have survived to aid in identification, as of yet no one has come forward with an original example of Grove Park Inn wicker furniture.

The twelve massive copper chandeliers hanging in the Great Hall (see back cover) were designed and constructed by the Roycrofters, as were all of the interior hall and room lights and the hanging lanterns on the verandas. Originally the bottoms of the chandeliers were also constructed of hammered copper, in keeping with Seely's instructions that "not an electric bulb will be seen," but in 1939 these were removed and replaced

with frosted glass.

It appears that only two firms were asked to send representative examples of their bedroom furniture, for all of the guest room furniture which has survived came from one of two shops: the Roycrofters in East Aurora, N.Y. or the White Furniture Company in Mebane, N.C.

The Roycrofters apparently shipped Seely two complete bedroom sets, consisting of twin beds and nightstands, a tall chest of drawers, a vanity with triple mirror, a library table and two chairs. The majority of one set remains in use at the Inn, while a partial second set is in a private collection. Unfortunately, all four beds have had their headboards shortened. Since the Roycrofters had already been commissioned to provide the furnishings for the Plantation Dining Room, it may be that they were unable to also produce the 1300 additional pieces of guest room furniture that Seely required before the July opening.

Speculation aside, the contract was awarded to the White Furniture

(continued on page 32)

TURN OF THE CENTURY EDITIONS

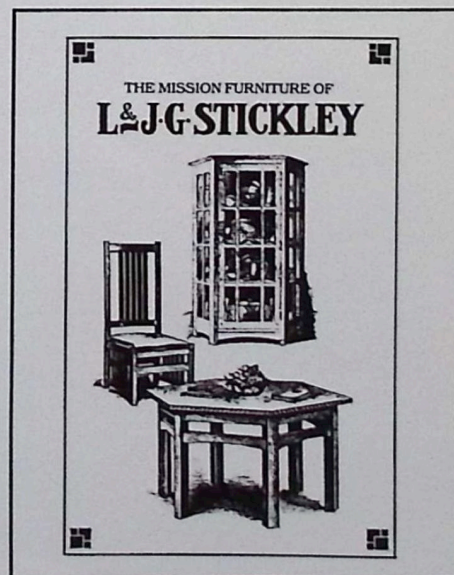
Arts and Crafts Catalogs

Furniture * Metalware * Lighting

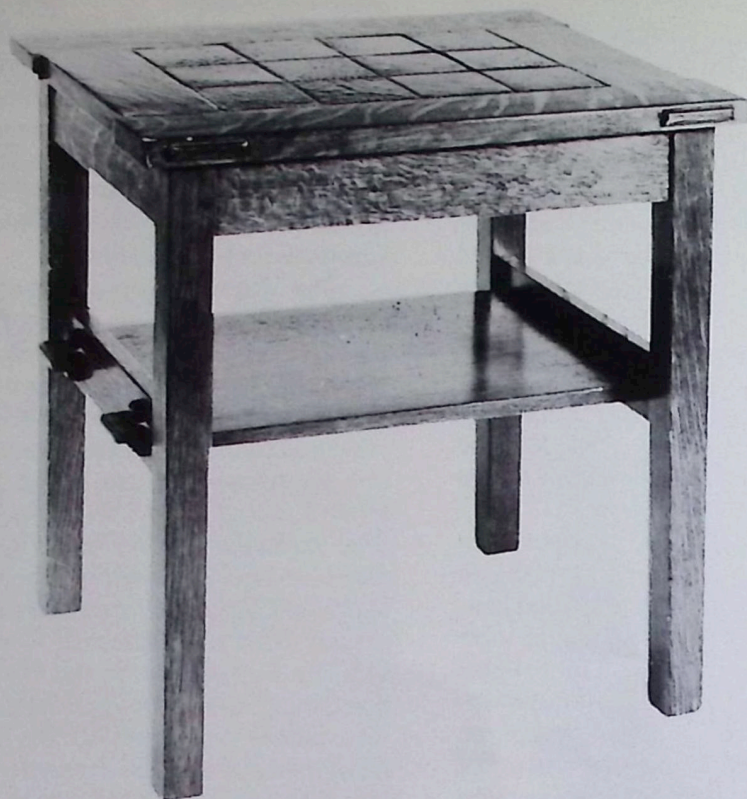
Since 1980 Turn of the Century Editions has been developing a series of reprints of actual trade catalogs, depicting furniture and decorative arts made by Gustav Stickley, L. & J.G. Stickley, Roycroft, Limbert, Stickley Brothers, Lifetime and Shop of the Crafters. In some instances several catalogs have been combined with photographs and comments to provide the reader with the most complete sampling available of the craftsman's work.

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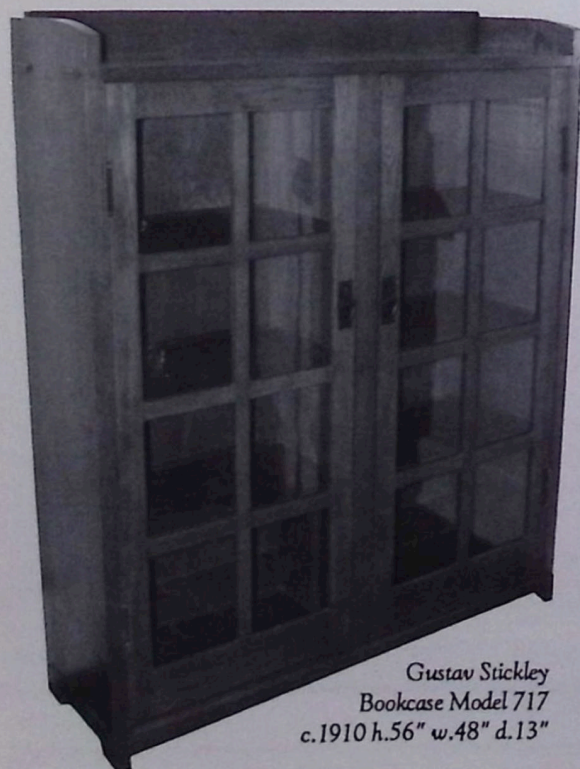
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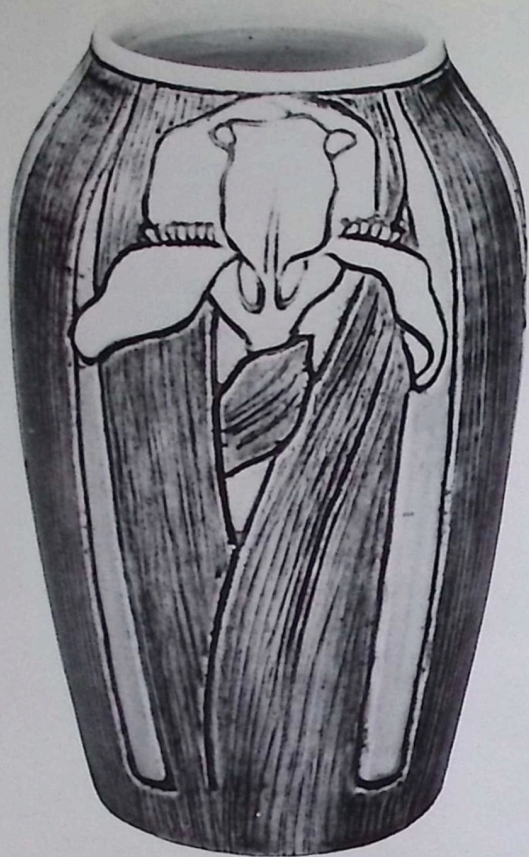
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SEMINAR #2

“Harvey Ellis: Craftsman Furniture Designer” — Beth Cathers —

During the course of her seventeen year career in the antiques of the Arts and Crafts movement, Beth Cathers has organized and participated in numerous important shows, seminars, and exhibitions, including the landmark 1981 Jordan-Volpe exhibition, “Genius in the Shadows: The Furniture Designs of Harvey Ellis.” Her most recent contribution has been the long-awaited Treasures of the Arts and Crafts Movement, which she co-authored with Todd Volpe. Last year she and partner Nick Dembrosky opened the first exclusive Arts and Crafts gallery in midtown Manhattan.



“Is It Art Pottery or

The transformation of American culture and society at the turn of the century has long been a focus of research. This benchmark period included the Arts and Crafts movement, a social phenomena which was an attempt by many Americans to resurrect an ideal of craftsmanship as an antidote to modern ills. The counterculture of the 1960's mirrored many of the interests of this time - social reform, the occult, communal living and arts and crafts.¹ By the 1970's we began to understand the importance of the Arts and Crafts movement and to appreciate its decorative objects. Both the 1972 Princeton exhibit "The Arts and Crafts Movement in America, 1886-1916" and the "California Design 1910" exhibition held in 1974 at the Pasadena Center were portentous in defining a standard whereby collectors and dealers could recognize furniture, pottery, decorative objects, architecture, printing, and painting of this period.²

Since the 1970's, a rather large body of work, mostly of the popular genre, has been collecting in the libraries of many Arts and Crafts buffs.

As more and more information is accumulated about this movement, we often find that certain information must be reassessed and new questions must be asked.

One of the questions which has never been seriously addressed is the one posed by this article. However, before a discussion of this question can begin, another question should be examined: What is art pottery and why is it considered so important?

Art pottery is a term which applies to ceramic objects with limited usefulness, created by artisans primarily as things of beauty or art, rather than utilitarian objects. This is a general definition which may be modified in any number of ways. For the purpose of this article, the term art pottery is limited to those potteries described by both Paul Evans and the Kovels.³

From the period 1876 to 1916, a time which coincides with the American Arts and Crafts movement, art pottery was one of the most important decorative objects in the home. In fact, art pottery as decoration rivaled fine art. A new middle class had

emerged in America and their interest turned from the practical and utilitarian to the beautiful and decorative. The Philadelphia Centennial of 1876 introduced for the first time European and Oriental ceramics to the American general public and provided the impetus for many ceramists to experiment with clay, glazes and decoration in the creation of art pottery.⁴

Until the Centennial, the production of American art pottery was limited. Decorative ceramics primarily took the form of graniteware and Parian ware without any unique characteristics to distinguish them from ceramics produced in Europe.⁵ Within two years after the Centennial, three Americans had developed a Limoges style faience: Charles Volkmar, Hugh Robertson (Chelsea Ceramic Art Works) and Mary Louise McLaughlin of Cincinnati. In 1877 Ms. McLaughlin was successful in developing a technique for decorating with slip, which she applied to the clay body with a brush in the manner of oil painting.

During the last two decades of the

19th century there were two significant developments in the creation of American art pottery. The first involved the Rookwood Pottery Company of Cincinnati. Triggered by the work done by Ms. McLaughlin with slip painting, Mrs. Maria Longworth-Storer of Rookwood enriched the glaze color by using a brown background which gave an Oriental effect. Shortly thereafter, Ms. Laura Fry developed the air brush for applying the background glaze. This eventually led to a unique characteristic in this new American art and defined the look of art pottery produced in the Ohio River Valley for almost thirty years.⁶

Standard glaze pottery, as it is commonly called, is distinguished by a realistic underglaze painting on the ceramic body, usually in the form of a flower, with a high gloss glaze finish. In the late 1800's and early 1900's potteries throughout the country copied this technique, including the many Ohio potteries, the Hampshire Pottery of Keene, New Hampshire, and Stockton Rekston of Stockton, California.

Standard, brown glaze art pottery seemed appropriate with the heavily carved, dark walnut furniture and eclectic decoration of the Victorian interior. Change, however, was in the air. In 1896 a new magazine heralded a new era in decorative art. The *House Beautiful* was published monthly and from the very first issue readers were urged to live simply with only beautiful, functional things. Suddenly, green was the new color. It was associated with nature, life and cleanliness. Windows were covered with light, airy curtains. Walls and woodwork were stained and painted green and floors were covered with green rugs. This fad for green eventually extended to all of the decorative arts.⁷

The second major development in American art pottery occurred in 1897 when the Grueby Faience Company of Boston introduced an art pottery line at the first exhibit of Boston's Society of Arts and Crafts.⁸ The matt green glaze developed by William Grueby, founder of the pottery, was an immediate success. Grueby's achievement effected a

major change in American art pottery, wherein form in relation to glaze and texture became the new aesthetic. Again, art potteries throughout the country scrambled to copy this new trend.

By the turn of the century, Victorian taste for the eclectic and for excess were no longer the standard for interior design. Instead, a simpler, less cluttered home was the rage. This new style was defined by the Arts and Crafts movement which stressed the home, good design and functional furnishings. Matt glazed pottery without fanciful slip painting fit right in the new, Arts and Crafts interior.

Arts and Crafts societies began to spring up all across the country. For a small membership fee one could learn a craft and make decorative objects for the home that reflected the design ideals of the movement. Artisans could also sell their wares in the salesrooms of these societies.⁹ The many communes located throughout the United States in the early 1900's were an integral part of the Arts and Crafts movement, for an important aspect of their purpose was learning

Arts and Crafts Pottery?

by Dorothy Lamoureux



the traditional skills of handicraft often from prominent artists and craftsmen of the period.

The Rose Valley commune in Pennsylvania boasted William Jervis as director of their pottery until 1904; and the pottery at the Halcyon commune in California was established by Alexander Robertson of the famous East coast pottery family. The teaching of handicrafts was also used as therapeutic means, often for women. These endeavors resulted in the Marblehead Pottery in Massachusetts, under the direction of Arthur Baggs, and the Arequipa Pottery in California, under the direction of Fred Rhead. The Arts and Crafts pottery produced at these facilities is currently held in high regard.

All pottery which is Arts and Crafts in design and conception is art pottery because it is created mainly as a thing of beauty rather than as a utilitarian object. But not all art pottery created during this period is Arts and Crafts in essence. That would make as much sense as calling all painting done in France in the late 19th century Impressionism.

It could be argued that the most creative and productive area of the Arts and Crafts movement was that of art pottery. This argument says something about the atmosphere in which the ceramists of this period worked. The combination of popularity and the availability of resources gave rise to the creative spirit of these artisans. The object for many was experimentation and creation of the perfect glaze; for others, expression of their artistic skills on a three dimensional surface. This dichotomy is age old in the decoration and creation of ceramics. Most Arts and Crafts collectors would agree in theory, ignoring the issue of quality, that almost all art pottery with a monochromatic finish produced during this period is Arts and Crafts in expression, whether it is matt, high gloss or crystalline glaze. Art pottery clothed only in a glaze reflects the aesthetic of the Arts and Crafts movement - simplicity. The answer, however, to the question 'What makes a piece of pottery Arts and Crafts?' in concept may not be that obvious.

Certain art potteries focused ex-

clusively on glaze; Van Briggles of Colorado Springs, Colorado was one such pottery. The matt glazes from this pottery's earlier years of production are considered to be some of the most successful and, for many collectors, without peer. Before he died in 1904, Artus Van Briggles, founder of the pottery, molded several of the sculptural forms that were used for several years. But Arts and Crafts design was not his objective. Van Briggles had a fondness for Art Nouveau and no one has captured more successfully this spirit in the ceramic medium.¹⁰ This is not to suggest that Van Briggles pottery production was limited to Art Nouveau design, but it does illustrate the complexity in defining Arts and Crafts pottery.

Rather than using clay as a medium to interpret painting, many potters of this period began to experiment with glaze. Charles Volkmar and Thomas J. Wheatley had been involved with ceramic art for several years, but changed their style of making pottery with Haviland and Limoges underglaze painting to

(continued on page 44)

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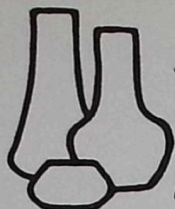


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Robert R. Jarvie, copper plate
Circa 1910, 9 1/4 inches diameter



SEMINAR #3



“The Furniture of
L. & J.G. Stickley”
— Dr. Donald Davidoff —

Donald Davidoff and his wife, Susan Tarlow, are two of the hundreds of Arts and Crafts collectors who were first introduced to the work of Gustav and L. & J.G. Stickley at the former Jordan-Volpe Gallery in lower Manhattan. Drawn to the furniture of L. & J.G. Stickley, their subsequent collection has loaned important examples to two major exhibitions and has inspired them to restore their Boston-area home, bringing it “up to 1910.”



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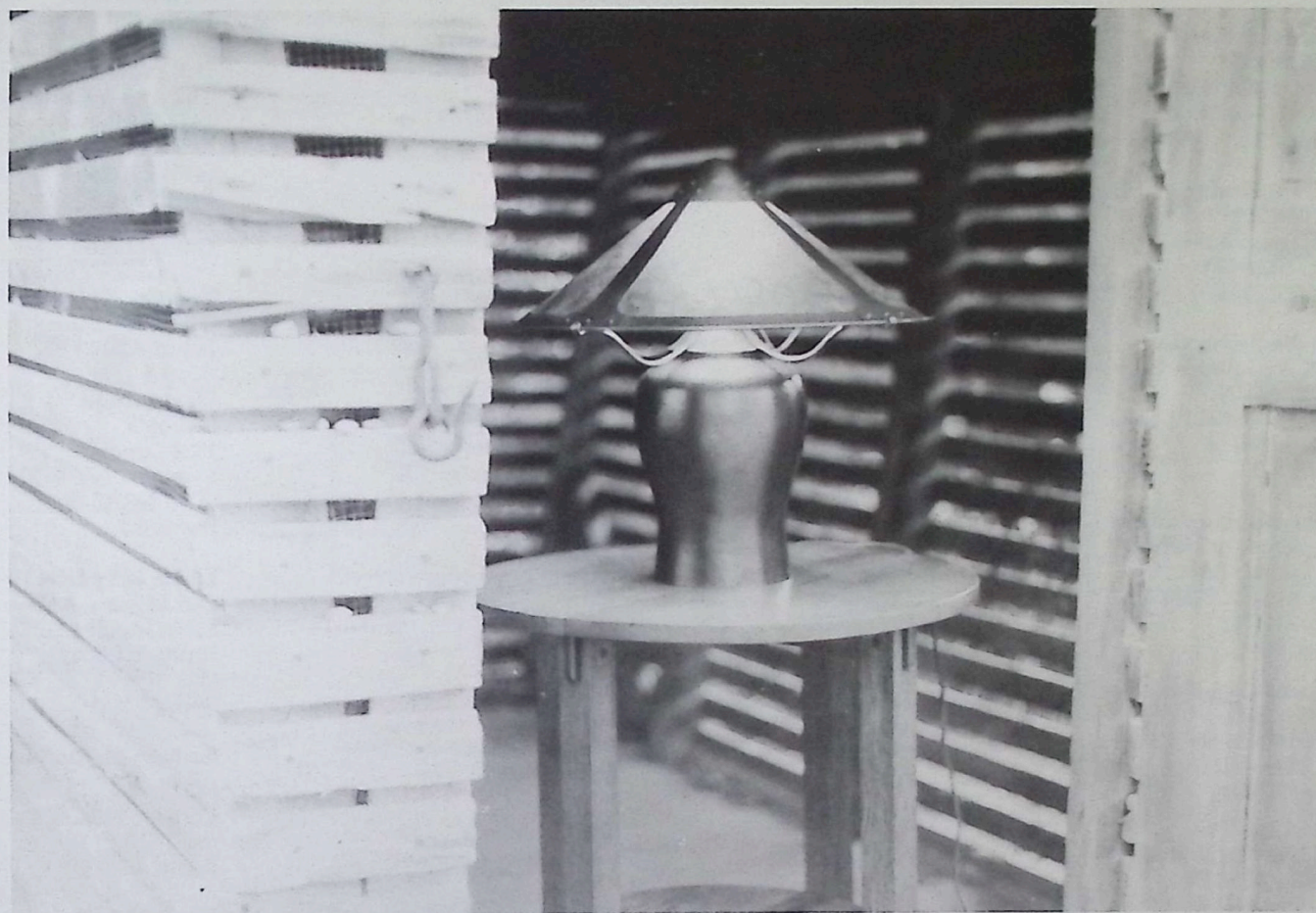
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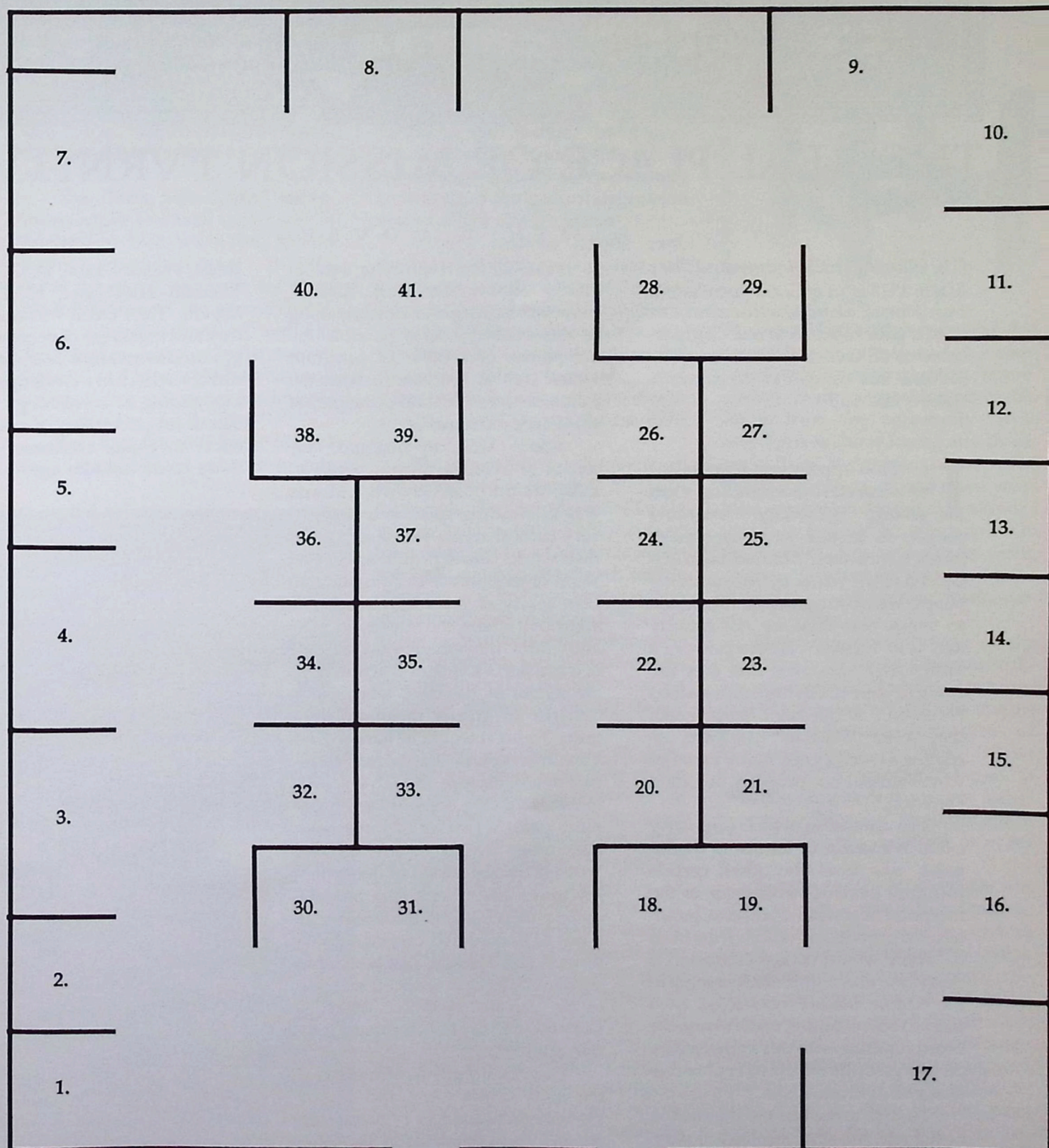
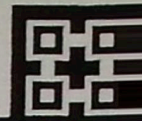
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THE REAL PLACE OF MISSION FURNITURE

67

ALWYN T. COVELL

(The following article first appeared in the March 1915 issue of Good Furniture, a trade journal whose advertisements and articles have helped Arts and Crafts researchers document the evolution of the attitudes and changes in the furniture styles of this era.)

It would appear that there is not an accurate understanding, even among generally informed people, as to just what constitutes Mission furniture. This has been evidenced to the writer by encountering people whose ideas on the subject are so vague that they are not entirely sure that "Mission" is not a color, or a stain - they announce that they are going to have the living room stained "Mission." A little more enlightened, they select "Mission" furniture, accepting as such a good many varieties which should not properly be called "Mission."

The confusion which popularly exists is a result of failure to distinguish, one from the other, certain furniture developments prior to the inception of Mission furniture, parallel to its growth and outgrowths from it. There would be less confusion if every one was a little more versed in the simple history connected with this kind of furniture, and if every one could combine with this knowledge a certain amount of common observation and discrimination.

To best bring out the distinction of the real Mission furniture it may, perhaps, be in the interest of clearness

to begin at the beginning and to briefly outline the great "Crafts" movement in England which, coming to this country, made possible the acceptance of a style of furniture which was in accordance with the fundamental ethics and principles of this Crafts movement.

About 1858, in England, the school of William Morris began to make its purposes known. Morris was the leading spirit in a circle of very earnest artists whose aim in all their works was to protest against all sham or dishonesty in construction. Like nearly all great movements, in art or civil affairs, the Morris, or "Arts and Crafts" movement was the result of a reaction - a violent reaction from the school of Eastlake, who was a designer of greater ingenuity than taste. Today it would be hard to find a good example of "Eastlakian" furniture or architecture, though you may recollect having seen, in some obscure place, a cabinet or some other specimen which could not be "placed" in any period of decoration - a weird affair, with tiles or relief metal panels inlaid in the wood, with a riot of ill-executed carving of sunflowers and rosettes, and bedizened with much jig-saw work. It was part of an "artistic" epidemic which finally became so offensive that a reaction occurred.

That reactionary movement took the form of the "Arts and Crafts" movement, headed by William Morris and including among its better known workers Sir Edward Burne-

Jones, Walter Crane, D. G. Rossetti, Holman Hunt and Ford Madox Brown. Their creed was one of honesty and frankness of construction as opposed to imitation and sham. They did not believe in mouldings, in carving, gilding or varnishing. It was a cult of simplicity and of a successful effort to create craftsmen such as those of the middle ages - to make



artists take an intelligent and practical interest in the construction and fashioning of artistic objects as well as in their design, and to make artisans take an interest and develop ability to infuse art into their formerly mechanical output. Thus William Morris invented the "Morris Chair," feeling that it was both useful and beautiful, as well as honestly expressive of its simple mechanism.

"Have nothing in your house," said Morris, "which you do not know to be useful or believe to be beautiful."

The "Arts and Crafts" movement, which was well under way in England by 1860, was a long time in finding acceptance here. In 1858 some furniture designed by Ford Madox Brown, of the Morris clique, was exhibited in England, and was described as "adapted to the need of solidity, and kind of homely beauty; above all, free of false display in carving, veneering and the like."

For a long time this "new" kind of furniture was eyed askance in this

country, and reckoned as appropriate enough for eccentric or "artistic" people. It might do in a studio, but it was a very different sort of thing from a stuffed horsehair "sofa" of black walnut — carved, veneered, glued, jig-sawed and embellished with incised gold or black stripes.

But the hideous and vulgar furniture, together with the architecture of "the horrible '80s," was doomed to go, though many specimens are preserved in the "parlors" of obscure boardinghouses, since no other kind of accessories could so successfully contribute to the general depression and stupidity of such places.

Largely because people were ready and willing for a change, and largely because the waves of the great English "Arts and Crafts" movement were already breaking on our shores, the "Mission" idea in furniture and decoration found acceptance, and once accepted, grew and spread with amazing rapidity and far-reaching results.

The idea of this style for furniture was suggested to Joseph P. McHugh by a single chair, sent from California to New York in 1894. This chair had been designed by a California architect for a small Mission church, and its character was inspired by the sturdy and simple style of the early Spanish Missions. Its quaint outline and interestingly honest and primitive construction indicated the possibility of a complete scheme of sturdy, hand-made furniture.

Strong grained native ash, stained to Nature's coloring of the fields and forests, was chosen as the wood best fitted to preserve the direct and simple characteristics of the style, with cleanly and durable seatings of rushes, haircloth or leather — all natural products applied by hand.

To say that this idea in furniture "found acceptance" is to state the case mildly. In an amazingly short space of time the demand for "Mission" furniture became nation-wide, and Mr. McHugh, aided by an exceptionally able and ingenious designer, developed, from the one first original chair, over a hundred varied pieces, covering every kind of furniture commonly in use.

This designer, Walter J. H. Dud-

McHugh chair, circa 1898 (photograph: Skinner's)



ley, was gifted with a technical skill amounting to genius, and this combined with his unusual artistic appreciation, made acceptable and usable forms from the necessarily crude prototype without losing any of the strength of the original idea. The Stickley Brothers, about three years later, commenced to develop a kind of furniture more to be compared with the English Arts and Crafts work, causing "Craftsman" furniture to be reckoned as among the "Missionaries."

Since the development of the "Craftsman" idea by Gustave Stickley, which started in 1900, this furniture has become less and less like the original Mission furniture of McHugh, and in 1899 Elbert Hubbard's "Roycrofters" began to produce very well-made but rather expensive "Mission" furniture, much of it thoroughly excellent in every way.

Excellent as the Mission idea was — and popular — certain things came to be apparent. Many pieces, such as tables, settles and large arm chairs, tended to become too heavy for convenient use, regardless of the satisfaction which one might derive from sturdy and massive appearance. Consequently there began to appear a kind of furniture which, while derived from the first Mission piece brought East, should not, with any regard to accuracy, be confused with real Mission furniture. It is doubtful,



indeed, if any furniture exactly like the first McHugh Mission furniture is now on the market.

Much of the lighter "simple" furniture subsequently developed from the original Mission idea (though often mis-called "Mission") is broadly designated by certain manufacturers as "Cottage Furniture." Much of this is very inexpensive and is also very good furniture. The heavier "simple" furniture developed from the original Mission idea (though never so heavy as the first Mission pieces) is broadly designated as "Dutch."

The most common, as well as the most curious, mistake, however, is the confusion of Arts and Crafts, or "Craftsman" furniture with Mission furniture, for the reason that there are certain conspicuous and fundamental differences. Certain similarities account for the confusion - such as a common absence of carving, mouldings and varnish, as well as general adherence to straight lines.

Of the two, the Arts and Crafts movement is (and was) a far larger and more important one than the Mission movement, the latter being, if not actually a part of it, at least a smaller parallel.

The Arts and Crafts movement has permanently affected the design and fashioning not only of furniture and architecture, but of jewelry, ceramics, textiles and nearly all other fields of artistic activity. The ideals of the movement, although a good deal confused and commercialized since the time of Morris, are still excellent ones, and it would be unwise to prophesy that the cult will ever die out.

That the Arts and Crafts idea permits of a wider scope than the Mission idea is obvious if it is considered that the first demands only an honest expression of use, material and construction, rendered in the plainest terms, while the second must demand strict adherence to a specific kind of thing, and that thing is one of suggestion only as to general character, and not at all as to detail or variety.

Strictly speaking, there is not now any Mission furniture on the market, and even at the height of its

popularity Mission furniture should not be regarded as a style, but rather as one phase of a far larger style, or movement. For "Arts and Crafts," or "Craft" or "Craftsman," or whatever you want to call it, is not really a "style" - it is an idea, and that idea originated in the movement set afoot by William Morris in England.

Mission furniture, as it was first made by honest manufacturers, came to us as a blessed relief after years of the wanton jimcrack and jig-saw work of depraved cabinet-makers, who used the glue-pot more than their tools, and covered much poor workmanship with veneer and varnish.

We admired Mission furniture because its members were strong and sturdy - because a leg four inches square could be seen to consist of one fine solid piece of ash or oak. Its tenons and dowels were exposed to view with a workmanlike honesty that was undeniably captivating and satisfying. Such furniture would not need repairs in three generations.

Of course there were cheap imitations, and certainly these did a great deal toward, in some measure, de-

popularizing Mission furniture. Apparently massive legs were made up of glued scraps, tenon and dowel were "faked" and glued on, and seemingly honest sturdy construction was everywhere dishonesty and insecurely effected.

A good deal was written at the height of Mission popularity - some writers hysterically acclaiming it, and others highly rating it at its own real worth. There seems to be a tendency afoot to disparage it in writings of today where the style is mentioned, and this is neither just nor intelligent. A writer of whom one might reasonably have expected greater understanding, dismissed all Mission and Arts and Crafts furniture and decoration as "a cloak behind which one hides his inability to produce a period style."

We owe a great deal to the Mission style, and we owe more to the Arts and Crafts movement which made the Mission style possible, and in so far as ideals of honesty in expression of material, construction and craftsmanship are adhered to, it is neither desirable nor likely that this kind of furniture will ever die out.

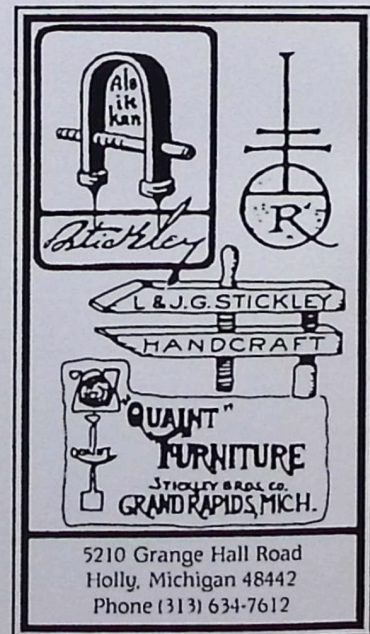
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SEMINAR #4



“Arts & Crafts Period Jewelry”

— Rosalie Berberian —

Rosalie Berberian's entry into the world of Arts and Crafts antiques in 1969 was spurred by the discovery of her first piece of art pottery, but ten years later, after serving as an art pottery writer, speaker and president of the American Art Pottery Association, she found herself drawn to the under-publicized area of Arts and Crafts metalwork. Since that time she has emerged as one of the most knowledgeable and most widely respected specialists in early twentieth century silver.

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G.P.I. (cont.)

Company, whose furniture is still in use in the remaining 142 original rooms. Ironically, Seely did commission the Roycroft Copper Shop to provide over 2500 hammered copper pulls for all of the White guest room furniture. The Roycroft orb and cross shopmark on every pull has erroneously convinced more than a few persons that what is actually an example of White furniture may have come from East Aurora.

The Plantation Dining Room, which remained in use until 1988, originally featured between 250 and 300 oak and leather dining chairs, approximately sixty iron base circular tables, two massive sideboards and four corner servers. Of these, only the circular dining tables appear not to have been made by the Roycrofts; the iron mushroom bases supported a top constructed of secondary woods which were always covered by a linen tablecloth. In all likelihood, the heavy tables were commissioned locally.

The famous "G.P.I." chairs arrived from East Aurora in 1913. A comparison with the model #30 1/2 pictured in the Roycroft furniture catalog of that time reveals that they were a Roycroft design with two slight modifications. The Roycroft insignia had been moved from the front of the seat to a less prominent location on the side of the right post. Across the crest rail the letters G.P.I. were carved. Pre-1920 photographs of the dining room reveal that the chairs arrived in Asheville without arms.

Like many Arts and Crafts antiques, those at the Grove Park Inn suffered in the years between the First World War and the eventual recognition of the importance of the movement. The first to suffer were the Plantation Dining Room chairs, to which Fred Seely had arms bolted by his woodcarvers in the nearby Biltmore Industries around 1920. Although the chairs may have been made more comfortable for the diners, in the eyes of Roycroft purists, the crude attachments have diminished the stature of the chairs.

The original furnishings in the Inn remained much as they had been in 1913 until 1939, when a new owner had the Roycroft chandeliers taken down, the bottoms removed, fleurs-de-lis added and all of the patina polished off. It is quite possible that at this time the hundreds of Roycroft lighting fixtures in the hallways and rooms were also first polished in an attempt to "modernize" the struggling Inn. Those pieces which may have escaped at that time were polished in the early fifties, according to Inn employees, when the Inn was once again placed on the market.

The present owners took possession of the Grove Park Inn in 1955 and immediately undertook an ambitious restoration and modernization program. Like many such restorations at that time, it consisted of a compromise between those measures deemed necessary to make the Inn a popular resort hotel and those which sought to preserve the history of the forty-two year old structure. As the new promotional material proclaimed, "all the original furniture of solid oak was chemically cleaned and refinished. Upholstered pieces were newly filled and outwardly draped. Each color, each material, each accessory was chosen to blend with the rustic decor."

While the original guest room furniture survived the modernization program, the wicker furniture in the Great Hall did not. The majority of the wicker rocking chairs, tables and lamps were shipped in 1955 to a hotel in Galveston, Texas; the remaining

examples were sold to Inn employees and local residents for a few dollars each. The Inn presently does not own any of the original wicker furniture.

But the most lamented loss of the original 1913 furnishings was that of the Roycroft dining room chairs. Inn employees and local residents have verified that in 1957 the G.P.I. chairs could be purchased for \$5 each. One local farmer "drove away with a truckfull," nearly all of which he reportedly still has today. Apparently the Inn's owners made the decision that they would rather have reproduction G.P.I. chairs, made from oak, but finished in the then-popular 'pickled-oak' look, rather than have the original chairs refinished and new leather seats installed.

With the completion of the Sammons Wing in 1984 and the Vanderbilt Wing in 1988, the Grove Park Inn has sought to recreate the atmosphere of the 1913 interior using authentic Arts and Crafts furniture and lighting fixtures and, when necessary, modern reproductions. The Inn continues to purchase original G.P.I. chairs when offered at reasonable prices and has expanded their Arts and Crafts collection by furnishing the Great Hall with Morris chairs by a number of prominent Arts and Crafts firms, the Sammons Wing with authentic box settles and sideboards and the Vanderbilt Wing with bookcases, china cabinets, library tables and armchairs. When added to the original guest room furniture, the Inn's total collection is the largest of its kind.

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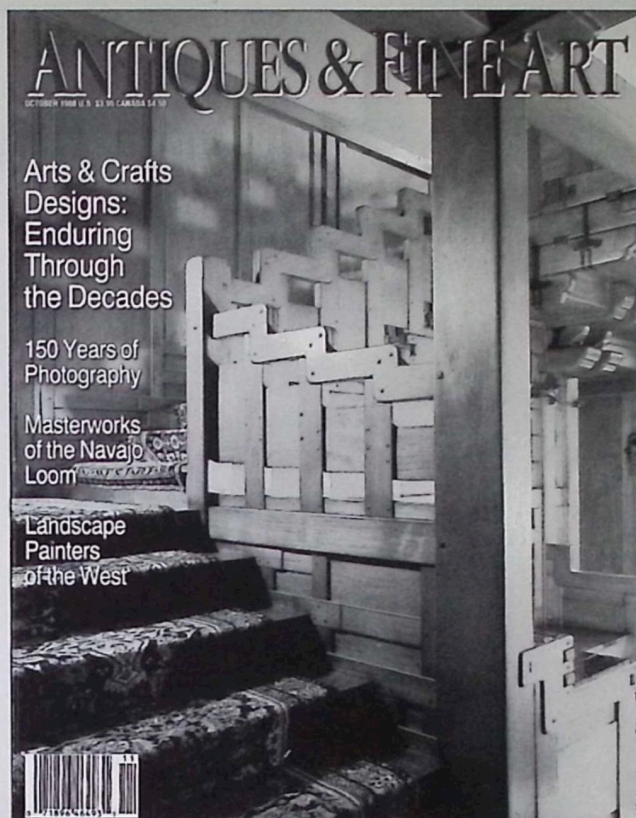


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SEMINAR #5



“The Art of Artus Van Briggie”

— Dr. Eugene Hecht —

While the physics world knows Eugene Hecht as the author of several definitive textbooks which have been translated into a half dozen languages, art pottery collectors recognize him as a writer, lecturer and authority on both George Ohr and Artus Van Briggie. The Freeport, N.Y. professor is presently completing, along with Garth Clark and Robert Ellison, a comprehensive book on George Ohr and is orchestrating a major fall exhibition of Ohr's pottery for the American Craft Museum in New York City.

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"Read More About It!"

by Linda Hubbard Brady

Never before now have Arts and Crafts collectors had the good fortune and the opportunity to increase their knowledge through the vast variety of books currently available on the Arts and Crafts movement. Regardless whether your interest is focused on furniture, lighting, architecture, pottery, jewelry, or the history of the Arts and Crafts movement, today's collectors can rest assured that a reference book on their specific area of interest probably has been published and most likely is still available.

A few years ago such a statement could not have been made, for it was not until Princeton University sponsored the first extensive Arts and Crafts exhibit in October of 1972 that any real recognition was afforded the Arts and Crafts era. Through the efforts of the university, the exposure the exhibit received while on tour generated an enormous amount of publicity and respect for an era which before then few people had taken with any real seriousness.

The exhibition catalog entitled *The Arts and Crafts Movement in America: 1876-1916*, edited by Robert Judson Clark, was considered for a

number of years to be the only well documented book covering the history of the Arts and Crafts movement. It was the first to give its readers an opportunity to broaden their knowledge though its pictorial presentation (many of which had never before been published) and detailed written text.

Since that exhibit seventeen years ago the talents of many of the craftsmen of the late 1800's and early 1900's has been well documented by institutes, scholars, Arts and Crafts experts, and the efforts of the private sector. Through these sources today's reader has the opportunity to capitalize on and learn from their extensive research.

Nevertheless, the most surprising and rewarding aspect of all the documented data to date is the fact that there is still information continually being uncovered. This new material is going to make it necessary for publishers to continue to market current reference books to keep pace with the growing popularity of the Arts and Crafts movement. An abundance of such material will continue to give us the chance to gain more insight and knowledge of the fasci-

nating, skilled works of yesterday's artisans and their beautiful crafts, many of which have been saved and are now being appreciated, collected and enjoyed by today's Arts and Crafts collectors throughout the country and abroad.

Although it is not possible in this forum to list every important book pertaining to the Arts and Crafts movement, the list below is intended to be used as a guideline to alert collectors to reference books that they may be unaware of and which can provide them with a good resource to increase their knowledge - and their enjoyment - of the Arts and Crafts movement.

ARCHITECTURE

CRAFTSMAN HOMES, by Gustav Stickley (Dover, 1982) MORE CRAFTSMAN HOMES, by Gustav Stickley (Dover, 1982)

These excellent reprints of Gustav Stickley's books on architecture (c.1909) offer an authentic look into an influential and thoroughly American style of design and construction.

COUNTRY AND SUBURBAN HOMES OF THE PRAIRIE SCHOOL PERIOD (Dover, 1982)

For architects, preservationists, historians, designers, owners of bungalows, and lovers of beautiful buildings, this indispensable volume brings into sharp focus one of American architecture's most ebullient and influential periods of domestic design.

THE DECORATIVE DESIGNS OF FRANK LLOYD WRIGHT, by David Hanks (E.P. Dutton, 1979)

This book concentrates on the decorative arts in many of the important buildings Wright designed. By means of the book's authoritative text and over 200 photographs, the reader can appreciate all the many elements that Wright used to create a cohesive environment for his clients.

GREENE AND GREENE I, by Randall Makinson (Peregrine Smith, 1977)

The most comprehensive study ever published on the architectural and decorative arts of the two Greene brothers. This lavishly illustrated volume combines both biography and accurate descriptions of the homes they designed.

ARTS AND CRAFTS

THE ARTS AND CRAFTS MOVEMENT IN AMERICA: 1876-1916, by Robert Judson Clark, ed. (Princeton, 1972)

This landmark book features furniture, metalware, books and other decorative arts, as well as a strong selection of American art pottery, with some of the finest black and white photographs to be published.

THE ART THAT IS LIFE: The Arts And Crafts Movement In America, 1875-1920, by Wendy Kaplan, ed. (Boston Museum of Fine Arts, 1987) *

A fine comprehensive study of the decorative arts and architecture produced by the Arts and Crafts Movement in the United States, with an in-depth study of the tex-

tiles, books, ceramics, silver and other metals.

TREASURES OF THE ARTS AND CRAFTS MOVEMENT: 1890-1920, by Tod Volpe and Beth Cathers (Abrams, 1988)

Literally hot-off-the-press, this book is certain to be of great interest to both scholars and collectors alike. This timely book is a comprehensive and authoritative treatment of the movement with a photographic collection of Arts and Crafts masterpieces, over 130 in color.

THE OFFICIAL IDENTIFICATION AND PRICE GUIDE TO ARTS AND CRAFTS, by Bruce Johnson (House Of Collectibles, 1988)

This identification and price guide will provide you with the photographs, illustrations, and information you need to appreciate and collect the furniture, pottery and metalware of the Arts and Crafts movement.

FURNITURE

CHICAGO FURNITURE: 1833-1983, by Sharon Darling (Chicago Historical Society, 1984)

This well illustrated book covers 150 years of the design and manufacture of furniture in Chicago, which developed into one of the important centers for the Arts and Crafts movement.

GREENE AND GREENE II, by Randall Makinson (Peregrine Smith, 1979)

Over the years little has been published on the Greene brothers, to a large part because much of their work has remained in private ownership and not available for public viewing. The chapters of this book are so organized to focus upon the influences on the brothers and their early furniture design.

LARKIN OAK, by Ayars (Echo Publishing, 1984)

Larkin has become a familiar name to many interested in the variety of collectibles offered by the famous

soap company of Buffalo, New York. The reproduced pages include over 900 illustrations of desks, tables, bookcases, chairs, couches, etc. to assist both the novice and experienced collector in identifying these furniture classics.

FURNITURE OF THE AMERICAN ARTS AND CRAFTS MOVEMENT, by David Cathers (New American Library, 1981) *

This book was the first to fully trace the development of the "mission oak" style. It features over 200 black and white photographs to provide a means for identifying, dating, authenticating and evaluating individual pieces.

ROYCROFT HANDMADE FURNITURE, by Nancy Brady (The House Of Hubbard, 1973)

A facsimile of the 1912 catalog, this book is considered by many to be the best representation of Roycroft's standard furniture lines.

TURN OF THE CENTURY EDITIONS, by Stephen Gray (ed.)

THE COLLECTED WORKS OF GUSTAV STICKLEY (1981)

THE MISSION FURNITURE OF L. & J.G. STICKLEY (1983 and 1989)

THE EARLY WORKS OF GUSTAV STICKLEY (1987)

LIFETIME FURNITURE (1981)

LIMBERT ARTS AND CRAFT FURNITURE (1981)

QUAINT FURNITURE (Stickley Bros.) (1981)

QUAINT FURNITURE (Stickley Bros.) (1988)

ROYCROFT FURNITURE (1981)

SHOP OF THE CRAFTERS (1988)

These catalog reprints are accurate reproductions of original catalogs. They serve as the primary means of identifying unsigned examples of Arts and Crafts furniture for both collectors and dealers.

ARTS AND CRAFT FURNITURE DESIGN: THE GRAND RAPIDS CONTRIBUTION, by Don Marek (Grand Rapids Art Museum, 1987) *

An exemplary catalog focusing on the furniture, hardware and artisans of the Grand Rapids region. A

great deal of detailed text, as well as numerous clear photographs, insures this book's future as a great resource and reference catalog.

METALWARE

CHICAGO METALSMITHS, by Sharon Darling (Chicago Historical Society, 1977)

Having taken great pains to weave the important threads of Chicago's past, the author successfully enables the reader to understand the fundamental attitudes and values both of the craftsmen and women and their public.

THE BOOK OF THE ROYCROFTERS, Nancy Brady (The House Of Hubbard, 1977)

Comprised of a facsimile of two catalogs (1919, 1926), the author has compiled a wealth of information on the many other crafts produced by the Roycrofters. This book has been found to be a valuable reference source when it comes to documenting and identifying Roycroft items.

POTTERY

ART POTTERY OF THE UNITED STATES (2nd ed.), by Paul Evans (Feingold and Lewis, 1987)

Due to a growing appreciation and awareness of the significance of art pottery, it was only natural that this author would come forth with an updated edition of his definitive study of American art pottery. Included are entries on over fifteen hundred studio potters, together with twenty-five additional chapters broadening the scope of the original work, and adding over one hundred pages of new material.

ADELAIDE ALSOP ROBINEAU, by Weiss (ed.) (Syracuse University, 1981)

This handsomely illustrated book is a well written, fascinating account of the life and work of porcelain-maker Robineau. Her work in porcelain represents the height of this decorative movement's techniques and dedication.

A COLLECTORS GUIDE TO VAN BRIGGLE POTTERY, by Nelson, Crough, Demimin and Newton, (Halldin Publishing, 1986)

A definitive guide to one of the most collectible of American antique ceramics with a detailed discussion of the characteristics of Van Briggle pottery, including glazes, designs, designers, and dates along with an updated catalog of all known Van Briggle designs from 1900-1912.

FROM OUR NATIVE CLAY, by Martin Eidelberg (ed.) (Turn Of The Century Editions, 1987)

The pieces featured in this book were selected from the private collections of members of the American Ceramic Arts Society and are printed in full, dazzling color with descriptive captions. Connoisseurs, as well as new collectors will find the text both informative and interesting.

THE UNKNOWN OHR, by Robert Blasberg (Peaceable Press, 1986)

This is Blasberg's sequel to his first monograph on Ohr, privately published in 1973, well before the potter was much known outside his home area of Biloxi, Mississippi. The author explores the potter's serious artistic intent and emphasizes the role Ohr played as a folk potter.

* No longer being published.

(Linda Hubbard Brady, great-granddaughter of Elbert Hubbard, has established a national reputation as a book-seller specializing in works relating to the Arts and Crafts movement. She exhibits at major shows and select Arts and Crafts auctions, as well as the Grove Park Inn Arts and Crafts Conference. As expected, Ms. Brady, who has a bookshop in East Aurora, continues to play a major role in the preservation, restoration and utilization of the Roycroft campus.)



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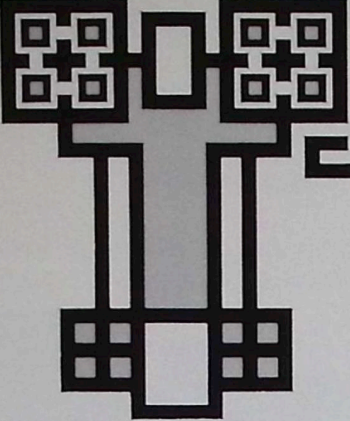
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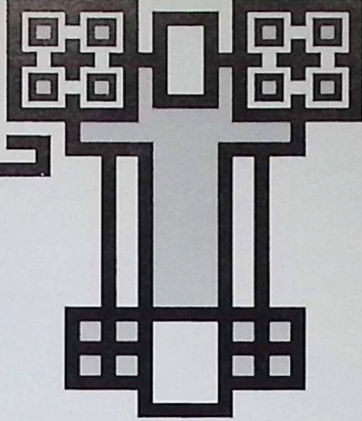
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SEMINAR #6



“The Craftsman Bungalow: A Total Living Environment”

— Dr. Mary Ann Smith —

*Dr. Mary Ann Smith, a professor at the Syracuse University School of Architecture, wrote in 1983 the most comprehensive study of Gustav Stickley's architectural endeavors, *Gustav Stickley, The Craftsman*, and has since continued to research, write and lecture on the subject. Although the hardback edition of her book is no longer in print, hopefully renewed interest in the Arts and Crafts movement will convince the Syracuse University Press to publish a paperback edition.*



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The Dark Side of Paradise

F. Scott Fitzgerald's Summer in Asheville

by Bruce Johnson

Of all of the many famous personalities who have stayed at the Grove Park Inn, from Elbert Hubbard to Thomas Edison to Presidents Roosevelt, Coolidge and Eisenhower, none have evoked as much curiosity as novelist F. Scott Fitzgerald, spokesman for the Jazz Age.

Fitzgerald first broke upon the literary scene in 1920 with the release of his novel, *This Side of Paradise*. Not content to merely be the chronicler of the Roaring Twenties, the dapper Fitzgerald and his unpredictable wife Zelda were the symbols of an age of excess. They seemingly had it all: sudden success, money, fame, beauty and youth. Newspapers of the day featured stories of their exploits: leaping off a balcony in Paris into a pool below, turning cartwheels at the Princeton Club, riding around Manhattan on the roof of a taxi, and fighting with doormen at the finest bars - all in a blur of gin and tonics.

But the stock market crash of 1929 brought an end not only to a time of opulence, but to F. Scott Fitzgerald's reign as the Great American Novelist. Though *The Great Gatsby* had climbed the best seller list in 1925, Fitzgerald began to lose his luster shortly thereafter and did not publish *Tender Is the Night*, which was poorly received during the Depression, until 1934. Zelda had suffered a nervous breakdown in 1930 and entered the first of a long list of sanitariums which were to be her home for the next two decades.

The combination of a frail youth and fifteen years of hard drinking had taken its toll on Fitzgerald. In 1935, after being diagnosed as having a mild form of tuberculosis and a severe case of alcoholism, he decided to recuperate in Asheville, long known for the beneficial effects of its mild, mountain climate. He arrived in North Carolina "sick, debt-ridden, and despairing."¹ After spending several weeks with friends, he took a suite at the Grove Park Inn - rooms 441 and 443 - which was to be his home for the next year.²

Despite the belief of many local residents that Fitzgerald "produced much of his writing in the elegant atmosphere of the Grove Park Inn,"³ the months of 1935-1936 proved to be a time of worry, financial difficulties, insecurity and personal injury, and produced little more than a few mediocre short stories, two unpleasant love affairs and a losing battle with chronic alcoholism.

Fitzgerald transferred Zelda, who was suffering from advanced schizophrenia, from a Baltimore sanitarium to Asheville's Highland's Hospital in 1936 and brought her to the Inn on occasion for lunch. Their teen-age daughter, Scottie, was enrolled in a private school in Connecticut, which, combined with Zelda's medical expenses and Fitzgerald's lifestyle, drove him ever deeper into debt, reportedly as much as \$40,000.

While showing off for Zelda on one of her outings, Fitzgerald dislocated his shoulder jumping off a fifteen foot diving board and was encased in a cumbersome cast for several weeks, during which time he attempted to dictate his stories to a secretary. As she recalled, "His usual pattern was to start out having pots of black coffee served to us at intervals, but as the morning progressed into afternoon and the pain and stress increased, he would advance to stronger stuff. At the end of the session he would slump over, overcome by exhaustion and drink."⁴

Fitzgerald's obsession for gin grew from his belief that he needed the stimulation to escape from his



own present situation into that of his characters', but it would eventually rob him of the ability to capture his thoughts on paper. "Insomnia had a firm hold on him; he was taking a combination of pills to get a few hours' sleep. He took benzedrine (years before bennies became fashionable) to wake up in the morning so he could think and try to write. He needed a drink to stir his memory, heighten emotions and thoughts, and give his style brilliance. If he took one drink too many, he couldn't think or write, and another day was shot."⁵

At one point the manager at the Inn ordered the bellhops to take nothing stronger than beer to Fitzgerald's room, but in a heated confrontation with the inebriated author, who threatened to pack his bags and leave, the manager relented.⁶ Periodically Fitzgerald would announce that he was "going on the wagon," which would mean that he was switching from gin to beer. It was not unusual, according to Fitzgerald and former employees at the Inn, for him to consume more than thirty bottles of beer a day.

By his second summer at the Grove Park Inn, Fitzgerald was growing desperate. The young woman with whom he had had an affair for several months returned to her husband. Both his manuscripts and his pleas for advances were being rejected by publishers. Zelda was deteriorating and their visits together had become infrequent. In September a reporter from the *New York Post* interviewed Fitzgerald on the occasion of his fortieth birthday and subsequently wrote a devastating literary obituary of the author. After reading it, Fitzgerald attempted suicide by taking a bottle of morphine, but was saved by the hotel nurse.

Afterwards, he made a supreme effort to give up drinking altogether. Buoyed by his agent's efforts to land him a contract with movie giant MGM in Hollywood, Fitzgerald finally took control of his life. In 1937 he moved to California, where he worked as a script consultant while he started his next novel, *The Last Tycoon*. But the damage done to his body by years of neglect and alcohol abuse could not so easily be forgiven.

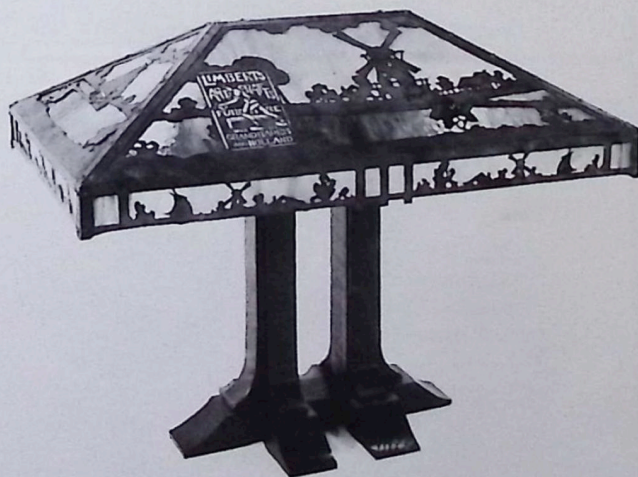
A few days before Christmas 1940, while writing, Fitzgerald suffered a fatal heart attack. He was 44.

Ironically, Fitzgerald's association with Asheville did not end with his departure in 1936 or his death four years later. Zelda had remained at Highland's Hospital after Scott had left for Hollywood and spent several months of each year in the city she had come to love. On March 11, 1948 the hospital caught fire, trapping seven patients on the top floor. All seven, including Zelda Fitzgerald, died in the blaze.

Footnotes

1. Andrew Turnbull, *Scott Fitzgerald* (Scribners: New York, 1962), p. 256.
2. Room 441 served as his living room, where he wrote. The bed had been replaced with a sofa. An interior door led to room 443, which was his bedroom.
3. Carol W. Costenbader, *The Insider's Guide to Asheville* (Carol W. Costenbader: Asheville, 1984), p. 20.
4. Marilyn Miller, "The Other Side of F. Scott Fitzgerald" (unpublished paper in Grove Park Inn archives, 1987) p. 7.
5. Tony Buttitta, *After the Good Gay Times: A Season with F. Scott Fitzgerald* (New York: Viking Press, 1974), p. 20.
6. *Ibid.*, p. 117.

heartwood



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Art Pottery (cont.)

simple, undecorated shapes with flowing glazes. These and other ceramists chose to emphasize shape and glaze, and to minimize or cease decoration.

Several commercial art potteries tried their hand at producing simple pottery with perfect glazes. The most successful art pottery enterprise, Rookwood, whose specialty was artist decoration, began creating undecorated, matt glazed pottery which they featured at the Paris Exposition in 1900. The Hampshire Pottery employed an expert chemist, Cadmon Robertson, in 1904 to create several hundred glazes. And probably the most ambitious experimentation with glazes was done by Fulper Pottery in Flemington, New Jersey.

Although monochromatic glaze and matt finish were popular, decoration on pottery was not abandoned altogether. Even decorators working at Grueby, long famous for their matt green glaze, applied thinly coiled clay, which was shaped into leaves and flowers, to the body of the pots. Slip painting, design in relief, incising, sgraffito, sculpting and other established techniques for decorating pottery were still used by some potters, but they often incorporated new designs and innovative styles with an Arts and Crafts theme. Some of the best examples of the purely Arts and Crafts motif or look were achieved by Marblehead Pottery and Fred Walrath.

Traditional painting of this era was not confined to canvas, but found representation in other mediums, including pottery. At Rookwood the emphasis was most often placed on realism, but there were artists who interpreted the Arts and Crafts style by creating a regimented division of decoration on the vase to achieve a flat or two-dimensional look so common in Arts and Crafts design. This style of painting can be seen in the work of Rookwood artists William Henschel, Sara Sax, Sallie Toohey and Charles Todd.¹¹ Rookwood's 'scenic vellum' and Newcomb's 'moon with trees and Spanish moss' themes are reminiscent of the period's land-



Rookwood Scenic Vellum vase (photograph: Don Treadway)

scapes done on oil paintings. Many of the women decorators at Newcomb favored the impressionistic style of painting on their vases, as well as two-dimensional designs with motifs often inspired by flowers.

Arts and Crafts interiors were refined by decorative objects and particularly by pottery. Their effect was not lost on Gustav Stickley, who often used Grueby as well as other potteries to enhance his room settings. Stickley also incorporated pottery into the decorative objects which he created in his workshops. A Marblehead cider set was included with a copper tray produced in his workshops, and a Craftsman lamp featured a Fulper 'Vasecraft' pottery base.¹²

Finally, when making a decision as to whether a piece of art pottery is also Arts and Crafts pottery, one should consider the Arts and Crafts

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concept of simple, good design. Probably the best test for a piece of art pottery is to place it in an Arts and Crafts setting. By itself, a vase may be lovely and may enhance any home, but how does it look with Arts and Crafts furniture, with copper, lighting, textiles and other decorative arts? Since there is often room for compromise in glaze and decoration, an aesthetic decision about a piece of art pottery - or Arts and Crafts pottery - should not be made outside the context of the environment of an Arts and Crafts home.

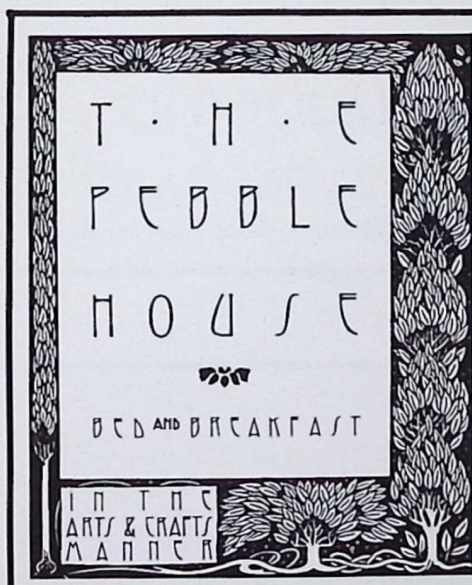
(Dorothy M. Lamoureux is the current editor of the *Journal of the American Art Pottery Association* and is also involved

with "The Art & Craft of the Dirk Van Erp Studio" exhibition opening in September at the San Francisco Craft and Folk Art Museum. A resident of San Francisco, she has lectured and written extensively on many aspects of art pottery and the Arts and Crafts movement, including *Teco, Hampshire, the Robertson family, and art potteries of New Jersey.*)

Footnotes

1. Jackson Lears, *No Place of Grace: Antimodernism and the Transformation of American Culture 1880-1920*. (New York: Pantheon, 1981). pp. 60-96.
2. Robert Judson Clark (ed.), *The Arts and Crafts Movement in America 1876-1916*. (Princeton: Princeton University Press, 1972); Timothy J. Anderson, Eudorah M. Moore, and Robert W. Winter (eds.), *California Design 1910*. (Pasadena: California Design Publications, 1974).

3. Paul E. Evans, *Art Pottery of the United States*, 2nd ed. enl. (New York: Feingold & Lewis Publishing, 1987); Ralph and Kerry Kovel, *The Kovel's Collector's Guide to American Art Pottery*. (New York: Crown Publishers, 1974).
4. J.G. Stradling, "American Ceramics and the Philadelphia Centennial," *The Magazine Antiques* (July 1976): 146.
5. Marion John Nelson, "Indigenous Characteristics in American Art Pottery," *The Magazine Antiques* (June 1966): 846.
6. Ibid., p. 847.
7. Diana Stradling, "Teco and the Green Phenomenon," *Tiller* 1 (March-April 1983): pp. 10-11.
8. Evans, p. 119.
9. Charles Fergus Binns, "The Arts and Crafts Movement in America," *Craftsman* 14 (June 1908): p. 277.
10. Maurice Rheims, *The Flowering of Art Nouveau*. (New York: Abrams, 1966). p. 289.
11. Kenneth Trapp. Interview, January 1989.
12. Refer to catalog "Craftsman Furniture Made by Gustav Stickley"



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PRESERVATION

Two Historic Sites Still Face Uphill Battle With Decay and Developers

While Barbra Streisand was making headlines in her bid to snare yet another jewel for her burgeoning Arts and Crafts collection, storm clouds still threatened attempts to preserve Gustav Stickley's Craftsman Farms in Parsippany, New Jersey.

In the latest battle between the Parsippany-Troy Hills Board of Adjustment and developers William Palladini and Joel Rickstein, the board voted 6-1 on December 22 to deny the developers' request to build 52 condominiums around the main house on the 26.5 acre site.

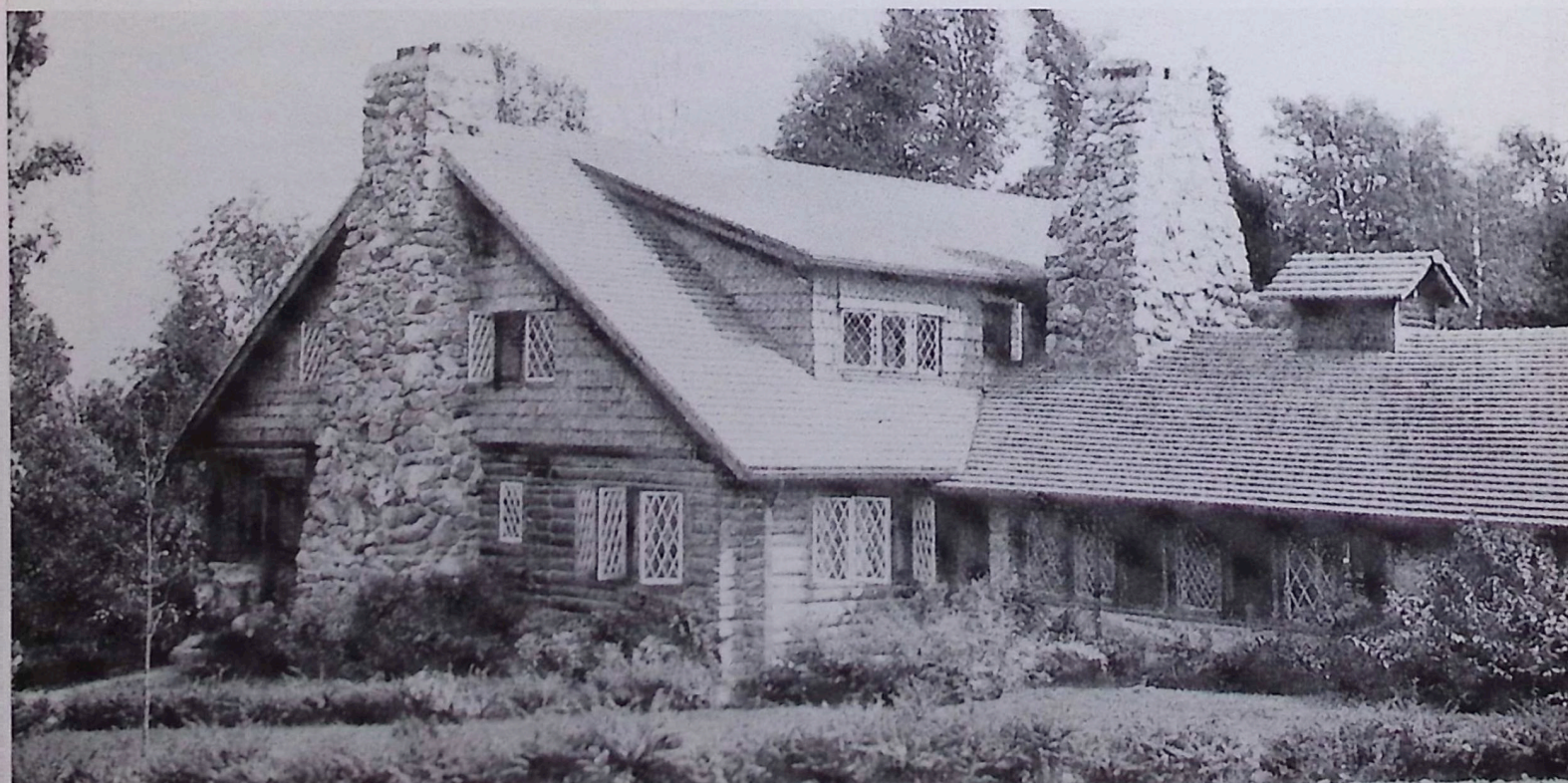
Palladini and Rickstein, principal owners of the Middlebury Development Company, have an agreement to purchase the land from the present owner, Cyril Farney, for \$1.5 million dollars, provided they can obtain township approval of their development plan. Current zoning restricts the pair from constructing any more than 23 single family homes on the land in question.

Unfortunately for Arts and Crafts preservationists, the township may not be able to prevent the Middlebury Development Company from building the maximum 23 single family dwellings and, in the process, from bulldozing Gustav Stickley's 6,000 square foot lodge.

In an article in the December 24th Star-Ledger, the attorney for Middlebury Development Company, Robert Garofalo, is quoted as saying, "As far as I'm concerned, the board's vote leaves us with three options. One is to appeal the denial of the variances, while the other two involve developing the 26 acres with homes in accordance either with the current one-acre zoning or utilizing a cluster plan. Unfortunately, the two latter courses will entail the destruction of the Stickley buildings."

After the meeting one member declared that the board of adjustment had lost an opportunity to negotiate a compromise with the developers, in which a reduced number of condominiums could have been permitted, but only if the preservation of Stickley's home were guaranteed. As the matter presently stands, the developers are under no legal obligation to save either the lodge or any of the cottages and farm buildings which Stickley constructed between 1909 and when impending bankruptcy forced him to sell the property in 1916.

In the event that the developers would choose or would be forced to drop all plans to develop the site, Parsippany mayor Frank Priore has applied for a low interest



Gustav Stickley's Home, Craftsman Farms, circa 1910



\$1.5 million dollar loan from the New Jersey State Green Acres association to enable the township to purchase the land and buildings from Farney, but both city officials and historic preservationists continue to question how the property would be preserved, maintained and managed should that option be made available.

"Although the case seems settled," observed Muriel Berson, spokesperson for the preservationists, "the issue is still not resolved, because the Township of Parsippany-Troy Hills has not moved forward yet by committing itself to the property and appropriating eminent domain." While Mayor Priore has repeatedly insisted that the township is dedicated to preserving Craftsman Farms, questions regarding legal liability, building maintenance and loan repayment have complicated the matter for the small community.

In a related development, Ms. Berson is spearheading the newly formed Craftsman Farms Foundation, which "in cooperation with the Township of Parsippany-Troy Hills ... will restore Gustav Stickley's great log house and its associated buildings, set in 27 acres of woodlands and streams, as a center for the study of the American Arts and Crafts Movement. This major undertaking is dedicated to making Stickley's home permanently accessible to scholars and the general public."

Persons interested in becoming a member of the Foundation or in receiving additional information are urged to write to: The Craftsman Farms Foundation, Inc., 243 Intervale Road, Mountain Lakes, N.J. 07046.

Bruce Johnson

The vision of a restored Roycroft Inn is very strong in many eyes, and we believe that goal will be reached. This message conveys a note of hope, not of discouragement, although almost everyone is somewhat frustrated. Not a day goes by that all of us on the Roycroft Campus are not asked "What's happening across the street?" or "What's with the Inn?" or "Will it ever be a restaurant again?"

We are sure that it will be and that it will be an historic hotel as well. A new not-for-profit corporation has been created by several local and prominent persons that will eventually assume the ownership of the Inn from the W.N.Y. Landmark Society, the present owner since December 1987.

Behind by three months, the feasibility segment of the master plan is now complete and showed that the hotel could not only survive, but prosper financially with 33 rooms in a building restored to circa 1910, using only the three existing buildings. This is quite a different prediction than any heard previously when an addition to raise the total to fifty or more rooms was identified as critical.

It is hoped that a developer will be selected by late spring. Since they have the flexibility to phase the project, that would mean the restaurant, at least, might be complete and open within a year. What a Happy Holiday 1989 that would be! We all can hope that the process can somehow proceed flawlessly. The whole project is due for another miracle.

Bob Rust
Kitty Turgeon
Innkeepers Retired

RESTORATION

"To restore rather than refinish;
to repair rather than replace."

— National Trust for Historic Preservation

FUMING: PRACTICAL ALTERNATIVES

The techniques of fuming oak with ammonia is famous and well associated with the finishing of American Arts and Crafts furniture. In the old workshops the constructed furniture was placed in fuming boxes made of tarred canvas stretched over wooden frames. On the floor of these boxes were placed large pans of 26% aqua ammonia. In several days the chemical reaction between the ammonia vapors and the tannic acid found in the oak gave the wood a mellow grayish tone. It also helped even out the contrast between the various grains in the wood thus avoiding an exaggerated light and dark tigered look when finished.

For those of you today who want to build your own mission oak furniture and for those who restore, using a large fuming box is not practical. But there are alternatives.

New oak may be treated by simply brushing or wiping a liberal amount of the 26% ammonia directly on the wood and allowing it to dry thoroughly. Lightly sand the wood, then repeat the process. The same chemical reaction will take place and the results are usually quite good. You can also do this to pieces that have been hand stripped (unfortunately sometimes we must) and to new oak that you are adding to an original piece (for example, replacing the cut-down legs on a table). When the process is completed, the wood is ready for stain or dye.

The 26% ammonia can be purchased through chemical supply

companies listed in the yellow pages or through a pharmacy. You may have to call a few to find one who will sell a small quantity of ammonia to an individual. CAUTION: The vapors from this ammonia can knock you out and definitely can harm your eyes and skin. Always use a respirator in a well ventilated area.

Another fuming alternative I've had success with is the use of iron rust. To make the solution put a handful of iron nails into a jar of acid vinegar (found in any grocery store). After three or four days, strain the liquid and wipe it directly on the wood. It goes on clear, but when dry the wood becomes quite gray. Lightly sand, repeat the process, then finish.

Both of these methods were advocated by Gustav Stickley and were probably either used or experimented with in the Craftsman Workshops. But if you're a purist who still wants to build a fuming box out of tanned canvas, good for you. And by all means, let me know how it goes.

Bruce Szopo
Duke Gallery

Paper label found on the underside of a Limbert arm chair. One gill equals one fourth pint. (Photograph courtesy of Jay Dubiel, South Boston, VA)

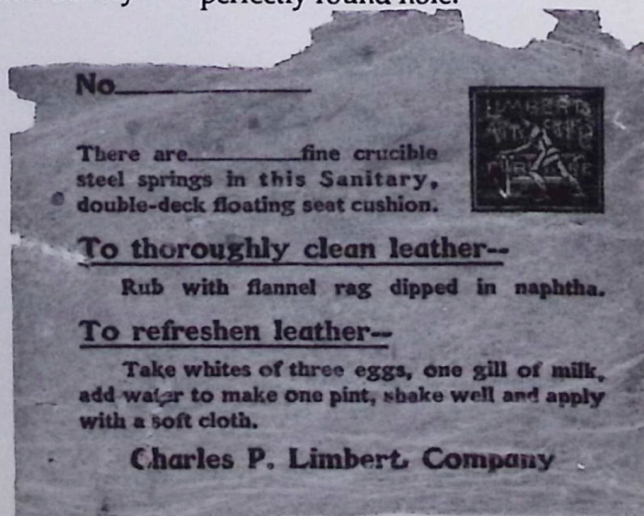
DISMANTLING PEGGED JOINTS

Despite past practice, the pegs often found in quality Arts & Crafts furniture should never be drilled out in order to replace or repair a badly damaged stretcher. The drill bit will invariably damage the wall of the hole, effectively ruining the chances of a snug fit at reassembly.

Instead, when you have to remove a peg from a joint, drill a small hole in the middle of the peg using a 1/8" bit. The hole need only be a half inch deep, for it is going to be used as a pilot hole for just the lower half of a medium sized screw.

When the screw is snugly in place, grasp the head with a pair of pliers or vise-grips and slowly begin twisting and pulling on it. The pressure should break the old hide glue around the peg, enabling you to slide it out easily without damaging the hole.

When you are ready to reassemble the joint, simply reverse the original peg and tap it into the still perfectly round hole.



ANILINE DYES FOR TOUCH-UPS

I have always been a fan of using liquid aniline dyes mixed with amyl acetate or denatured alcohol and shellac for restoration. They work well for replacing an Arts & Crafts finish that has been stripped off. However, there is one exception. On occasion I have found furniture that has retained a good original finish except for small areas where the finish is completely gone, either from water damage or excessive wear.

On these pieces I have to be extremely careful when performing touch-ups with any solvent based aniline dyes, because if care is not taken, the solvent will dissolve the surrounding original finish. When applying any type of stain, more than one application is usually required to obtain a good color match to an original finish. Consequently, the more I attempt to accomplish this with a solvent based stain, the greater the chance I have of altering the surrounding finish.

What I have done to alleviate this problem is to mix my aniline dye with water. Usually 16 parts water (one cup) mixed with one part dye (one teaspoon of orange and two teaspoons of brown dye) is a good place to start with middle to late period Arts & Crafts furniture. The resulting stain mixture can be applied with either a brush or cheesecloth. Any stain laying on the surface is wiped off immediately to prevent further raising of the grain.

Once I achieve the desired color, the wood is allowed to dry completely. Afterwards the area will look dry and will require a sealer coat next. A thin coat of shellac is applied by brush with a steady hand. Should the shellac run onto the original finish I blot it with a clean cheese cloth. Finally, after it dries completely I like to lightly rub out the restored area using fine nylon fiber pads and Minwax dark finishing wax.

All of the supplies I mentioned may be obtained from The Woodworkers' Store, 21801 Industrial Blvd., Rogers, MN 55374-9514 (catalog \$2).

Randy Reed
Warren, Michigan

THE BREATH YOU SAVE WILL BE YOUR OWN

I've always been amazed at the lack of regard so many people have for their health in so many aspects of life! But the careless attitude taking place in so many furniture restoration shops and basements is probably as stupid as anything I've ever seen.

Directly breathing the toxic fumes of stripper, dye, stain, paint, and shellac with little or no ventilation and no protection is at best risky. Just opening a window is not enough, especially if you use aniline dyes, industrial strength ammonia, and the banana liquid known as amyl acetate. Prolonged breathing of these substances will cause serious blood and lung-related problems.

But safe use of these and other chemicals is simple with the use of an

inexpensive breathing device called a respirator. It fits securely over your face and is relatively comfortable. I suggest you use one when working on furniture both indoors and out. I'd also recommend doing restoration work outdoors whenever possible where ventilation is best. If you must work indoors, simply cracking a window is not enough. Use a fan to exhaust the fumes out of one window and leave another window open to let in the fresh air.

The respirator that I've found to work best is the #65088-8 Painting Respirator by Norton which filters out paints and organic vapors. It costs about \$25.00 and should be available in any good hardware or painter's supply store. If you have difficulty finding the device call or write Norton, Consumer Products Division, Worcester, MA, 01606.

Bruce Szopo
Duke Gallery

A SHOT IN THE DARK

Disposable syringes available through medical and veterinary supply houses are ideal for injecting Titebond glue deep into pegged, yet loose joints. They also are well-suited for injecting glue beneath loose veneer edges without risking additional damage to the wood. Use special 'painters' masking tape (less adhesive, less risk to an original finish) to hold veneer firmly in place while the glue dries.

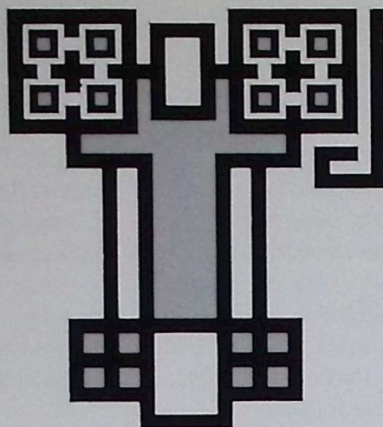
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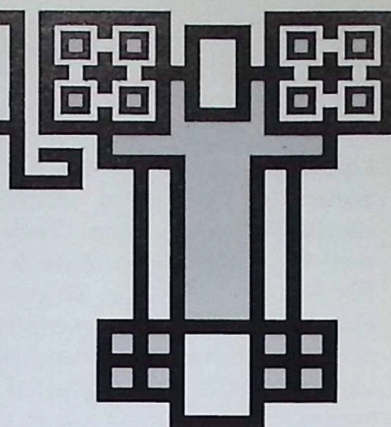
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— Ecclesiasticus

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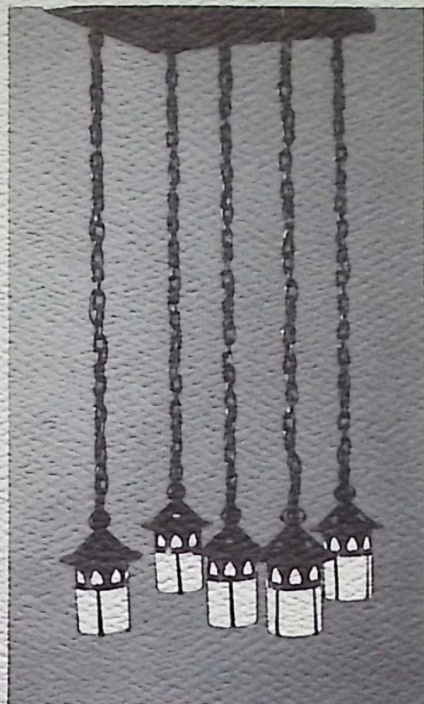
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A Gustav Stickley Five-light Chandelier sold for \$61,600 in April 1988, a record for lighting.

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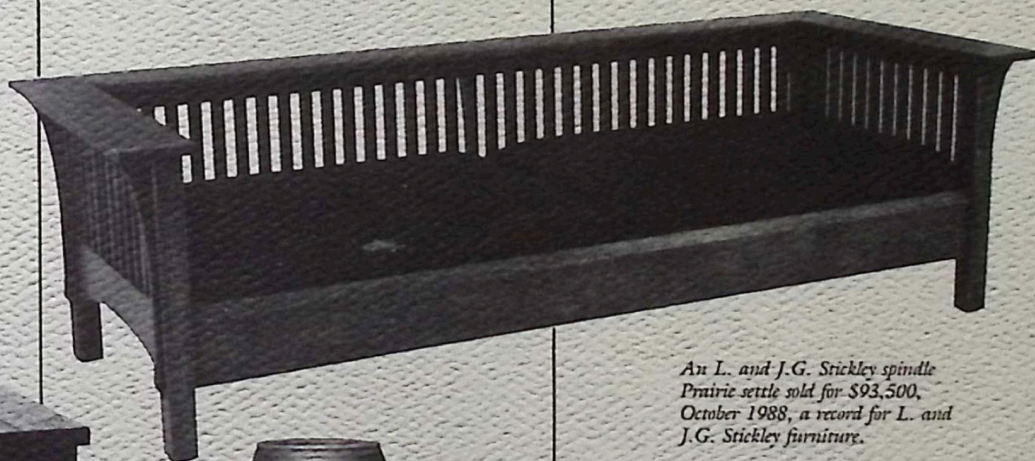
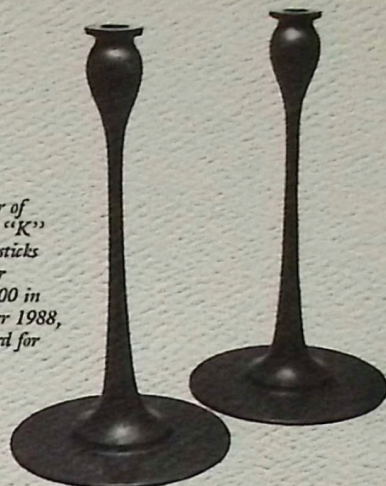
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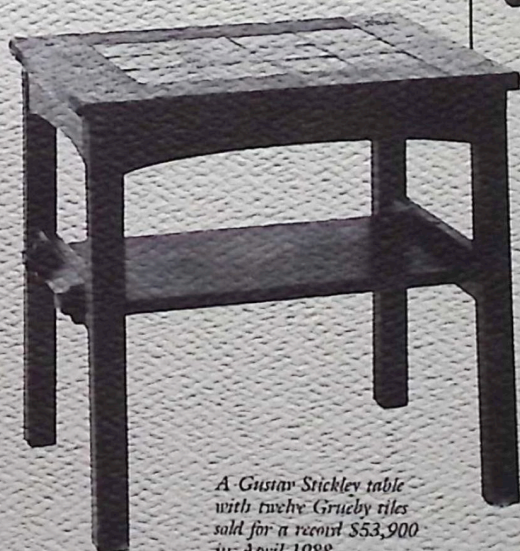
Specialty sales are held four times a year, February, April, July and October. April 22nd's auction includes a Director's table, an early set of leather-back dining chairs, a hexagonal table with original leather top, an early hall bench with original leather, knock-down daybed, as well as mica and copper lamps, Teco and Grueby pottery and Margaret Patterson colored woodblocks, etc.

A pair of Jarvie "K" candlesticks sold for \$31,900 in October 1988, a record for Jarvie.



An L. and J.G. Stickley spindle Prairie settle sold for \$93,500, October 1988, a record for L. and J.G. Stickley furniture.

For further information concerning consignments, contact Marilee Meyer at (508) 779-6241.



A Gustav Stickley table with twelve Grueby tiles sold for a record \$53,900 in April 1988.



A 17-inch Teco vase sold for a record \$34,100 in October 1988.

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